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ABSTRACT

A model for faculty development and curricular change that focuses on the history, culture, and contributions of women in the humanities is the subject of this overview of a National Endowment for the Humanities final report on establishing a women's studies section at Stephens College (Missouri). The report is divided into sections describing project activities, a curriculum review, evaluation by faculty from regional colleges and universities, the impact of the new curriculum on those students who participated, a projection for the women's studies section in the next year, and dissemination of the month-by-month materials of the workshops. Extensive appendixes include nine papers on women in the humanities, various course syllabi on women in the humanities, six departmental curricula on women's education, and the mission and goals of Stephens College in women's education. (AEA)

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Nancy McCauley
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IMPLEMENTING THE GOALS OF WOMEN'S Education IN THE HUMANITIES AT STEPHENS COLLEGE
Final Narrative Report

I would like to depart from custom and expectations of such a session of the MLA by submitting a report to this panel which explains a method for faculty development and curricular change. Such a model, one of many possible variations on an interdisciplinary focus on the history, culture, and contributions of women in the humanities, can provide the specific ways in which effective integration of women's studies and the new scholarship on women can enter the mainstream of the college and university curriculum.

As will be apparent from an initial reading, a National Endowment for the Humanities final report follows a very restrictive format intended to provide a panel of readers with information and accountability for the granting of $20,000 in government funds. This is not exactly inspirational reading! Rather, it is the documentation referred to in the final report, documentation in the form of panels, papers, course materials, evaluations, etc., which provide the quintessential human, academic, and teaching elements which bring the work of the grant group to life. A copy of the entire, documented report can be obtained by writing to Dr. Cynthia Frey, Programs Director, Division of Education, Mail Stop 202, The National Endowment for the Humanities, 806 15th Street, N.W., Washington, D.C. 20506.

Of particular interest to participants of this newly-formed Women's Studies Section would be the following papers written by members of the grant group: Bertrice Bartlett, "Semiotics, Women and the Humanities," Thomas F. Dillingham, "A Canon is Made -- Not Born," Martha Rainbolt, "The Angel in the House and the Essential Angel," and Marjorie Tarkow, "The Closing Image in Catullus c. 11." In addition, the reports of department heads, Al Delmez, Languages, and John Krause, English, are helpful and informative. Any one or all of these papers and materials can be obtained by writing to me, Nancy McCauley, Box 2047, Stephens College, Columbia, Missouri 65215.

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IMPLEMENTING THE GOALS OF WOMEN'S EDUCATION IN THE HUMANITIES AT STEPHENS COLLEGE

Demonstration Grant funded by the National Endowment for the Humanities, 1978-79

Project Director, Nancy McCauley
Participants: Bertrice Bartlett, Thomas Dillingham, Richard Gelwick, Nancy McCauley, Martha Rainbolt, Donald Scruggs, James Shirky, Marjorie Tarkow, Andrew Walker

Final Narrative Report

Background

This grant, as a demonstration of faculty development at a private four-year women's college, was designed to implement a MISSION OF THE COLLEGE document unanimously endorsed by the faculty, administration and board of curators.

Mission of the College - An Affirmation

Stephens College, an undergraduate women's college, is dedicated to the dignity and equality of women and to an educational program that embodies this dedication. To address the changing needs, roles and aspirations of women, the College is committed to rigorous examination of its existing programs and experimentation with new ones.

Stephens endeavors to:

1. Promote standards of intellectual and creative excellence and the development of critical thinking.

2. Include students as partners in scholarship and support them in serious examination of their own experience and its intellectual and spiritual significance.

3. Offer liberal and specialized education designed to enable women to be independent, self-fulfilled, contributing members of a world community.

4. Encourage women to perceive learning as a lifelong process that requires continual re-evaluation of goals and directions.

5. Provide an academic and residential environment in which women of all ages and backgrounds assess values and beliefs and develop a sense of self and of responsibility to others.

The Women's Education Committee
Stephens College
January, 1977

Nancy McCauley
Stephens College

As humanists in six departments of the college, nine women and men faculty members spent the year in a series of nine intensive workshops which incorporated aspects of research, reading and discussion of the new scholarship and educational issues on women. The grant group perceived an untested relationship between the future viability of our educational institution for women and the urgent necessity to revitalize the curriculum in the humanities consistent with the mission of the college.

We engaged in a series of workshops which examined what it means to be dedicated "to the dignity and equality of women and to an educational program that embodies this dedication." We posed for ourselves the problems and some of the solutions which would "address the changing needs, roles and aspirations of women" along with a "rigorous examination of Stephens College's existing programs and experimentation with new ones."

Papers (October, November, January) on problems in the fields of art history, classics, arts and humanities, literature, political science, religion, semiotics and sociology were scheduled along with general panel discussions of larger educational and institutional issues related to women. Visiting specialists in women's education (February, March) skillfully led discussions and made informed recommendations on problems which had been identified by our research papers and panel discussions. Intensive workshops on review of revised course materials such as syllabi, bibliographies, pedagogical methodology and core course proposals were groups with formal discussions led by department heads (March). Visiting regional evaluators detailed recommendations (April).

Project Activities

Papers. Each participant prepared a long research paper which addressed itself to some aspect of the discipline or field, whether substantive or pedagogical, or to some aspect of women's education by way of a critique of institutions or society. These papers were circulated in advance of the first four workshops, freeing the hours spent together for vigorous discussions of various signficant and recurring problems which interested participants. Aspects of these papers lent continuity of interdisciplinary themes and issues; varying viewpoints articulated in response to these continuing elements greatly enhanced and stimulated interaction among discussants. (See appendix A, supplement)

Panels. Approaching the broader institutional problems associated with the integration of substantive materials on women in the "mainstream" liberal arts curriculum, panel discussions usually identified significant and recurring problems in our lives and educations as humanists, in our own teaching and the institution at which we teach, and in most, if not all, institutions of higher education as well as society at large. Themes

of equality and justice, concepts of alternative communities and values based on women's experiences emerged as elements of a larger context for divergent notions of women's education now. (See appendix B, supplement)

Visits. Participants had read and discussed the various publications of William Chafe and Catharine Stimpson, leaders in the new scholarship on women in the humanities and social sciences. Professors Chafe and Stimpson each spent very long workshops systematically leading discussions of issues and problems of women's education based on their own research and teaching as well as their wide-ranging professional exposure through editing, conferences and consultantships to individuals and groups working on comparable problems and issues in higher education. Their presentations to us of short papers which specifically addressed questions raised in our papers and panels, copies and proceedings of which had been mailed to each in advance of their visits, served to clarify specific ways to implement the goals of women's education in the humanities at Stephens College. (See appendix C)

In conjunction with their visits to our workshops on Saturdays, both William Chafe and Catharine Stimpson delivered public lectures the previous Friday afternoons. Co-sponsored by the National Endowment for the Humanities and the Women's Studies Program at Stephens College, these lectures were very well attended, in each instance by some two hundred and fifty local academics and students, and regional and out-of-state educators. These activities, while anticipated as probably adjuncts to the originally scheduled project activities, relied on the availability and willingness of the speakers as well as additional college funding.

Curriculum Review

All participants targeted a course or several courses for modification or change as a result of the demonstration grant workshops. In some instances, these changes represented accommodation of materials on women within the "canon;" this particularly was the case in several disciplines such as the history of art, classics and sociology which were represented by single participating faculty members within the entire disciplinary curricula of the college. In other instances, a sweeping revision of teaching a discipline is contemplated as the only way to proceed: this would appear to be the case in course materials in religion and political science. All visual and textual course materials reflect the stimulating and challenging influence of the grant workshops. This influence, especially with respect to the actual teaching and advocacy of the importance of the new materials, lent a fervency which cannot sufficiently be reflected by a skeletal series of course outlines. (See appendix D)

An especially helpful aspect of this project activity was the formal presentation of issues, problems and materials by heads of each of the six departments represented. Most of us outside each department were only vaguely aware of what course offerings, program emphases and staffing considerations were in fact proceeding to implement the broad goals of women's education. (See appendix E)

Evaluation (See appendix F)

Academics from regional colleges and universities spent a workshop morning with the project director reviewing the mass of materials and raising points of information. The long afternoon session with all grant participants was spent discussing specific aspects of the grant which most concerned the evaluators as a group: the individual participants' professional development and their interaction as a group; the effectiveness of the group on the college and, in turn, indication or measurement of college support of this work; evaluation of the radiating effects on departments; and future plans and proposals emanating from the work done throughout the grant year.

Recommendations discussed by the regional evaluators and participants included: planning an interdisciplinary core course with an emphasis on women and beginning such plans by identifying the central questions which emerged from our papers and panels; planning colloquia and tandem courses with interested faculty from the University of Missouri-Columbia, if possible, using papers and materials from our workshops as a device enabling us immediately to get started; presenting our materials as well as the concepts and results of our workshop at national and regional professional meetings; taking a strong position on women's education and including a timetable for change as part of a report to the college, using the Long Range Planning Committee (See appendix G) as the instrument for such change; identifying alumnae and members of the board of curators as allies and partners for scholarship, research and action for change; seeking Carnegie Corporation grants for faculty replacements for released time in core course planning and teaching and seeking Women's Education Act grants for curriculum development.

Impact

Institutional constituencies directly affected by the demonstration grant include, of course, the nine participating humanists who redirected their entire professional energies to the new scholarship on women. The direct beneficiaries of this concerted endeavor were

the hundreds of women students, or some ten percent of the total student body, who took the many required and elected courses in their areas of concentration or breadth in the standard curricula in departments of Art, General Humanities, English, Languages, Religion and Philosophy, and Social Sciences. (See appendix H)

A crucial audience for our work was the administration of the college, represented by Dr. Betty Littleton, Executive Vice President and Special Assistant to the President on Women's Education. Dr. Littleton attended nearly all our workshops. As the tireless and inspiring mentor of every effort devoted to the understanding and implementation of women's education for the past decade at Stephens College, Betty Littleton directly translated the finest elements of our project into aspects of the BASIC PLANNING ASSUMPTIONS (see appendix G) made by the Long Range Planning Committee, that group of fourteen administrators, faculty and students to be chaired by Dr. Littleton and charged with planning and implementing changes in the college by 1985.

Audiences of the project activities would include a combined total of forty department heads and faculty members of departments participating in the demonstration grant. It is important to note that this number represents approximately one-third of the total number of faculty at Stephens College. Additional audiences of the project activities included interested members of the Women's Studies Program, which sponsored a presentation by the project director, attended by some fifty college administrators, faculty representing departments other than those directly affected by the project, and students. Nearly all faculty in these various "audiences," representing perhaps close to forty percent of the faculty, served vigorously to support assumptions on women's education presented by the Long Range Planning Committee to all the faculty and student body as part of a series of public hearings. Thus, generation of a very broad base of institutional support for implementation of the goals of women's education would appear related to the project's activities.

Status

Our demonstration grant will serve as a model next year for another group of men and women faculty to be appointed by Dr. Betty Littleton and directed by a member of our grant group, Richard Gelwick. (See appendix I) Our project director and participants were invited to meet with the newly appointed group at the conclusion of this year's project, using our collection of materials and this final report as a guide to their workshops in 1979-80.

Nancy McCauley
Stephens College

Following through on recommendations made by the regional evaluators, a sub-committee of our group and the Coordinator of Women's Studies met in May with the Director of Women's Studies and a small group of faculty at the University of Missouri-Columbia in order to begin to plan a joint interdisciplinary colloquium for Spring, 1980.

The standard curricula infused with substantive new materials on and by women as a result of our work this year will be polished and expanded next year. Additionally, core courses provisionally blocked out by sub-committees of our group working during the grant project year at the behest of Dr. Littleton will continue to be developed, subject to encouragement and support from the college and subject to additional grants needed for planning, teaching and staffing of the standard courses regularly taught. I am presently doing the necessary research, discussion and correspondence for initial planning of a freshman core course.

It is important to note, in conjunction with the momentum for change and enrichment initiated by this grant project, that Stephens College continues to undergo serious staffing problems associated with faculty retrenchment. Deceased and departing members of the faculty are not being replaced. Projected faculty cuts in March, 1979, in the form of cancellation of searchs which directly affected four of the six departments participating in this grant, profoundly affected morale and strained to the breaking point commitment to experimentation with curriculum. The college anticipates further declining enrollment and concomitant faculty reductions while it attempts to stablize the strengths of the college and turn the tide against further drastic cuts.

It is crucial that the Long Range Planning Committee identify areas of the college programs and curricula which are inconsistent with the goals and implementation of women's education (see appendix G, WOMEN'S EDUCATION: CURRICULUM), planning reductions of programs and faculty in those areas. There has been little or no initiative in that direction, however, which raises some questions about the depth and the extent of the college's commitment to its stipulated goals.

Dissemination (We prefer the term GERMINATION)

Our group of participants has been characterized as "covert" in that we found it necessary to plan and carry out our work in relative seclusion in order that candor, vigorous debate, profound questioning, airing of antagonism and doubt, affirmation of values inappropriately tested in all but the most intellectually supportive of contexts required the cohesive camarderie of a small, close-knit

group. Additionally, although announcements of the awarding of the grant, the identify of the participants and the nature of our project were made in college and community publications, very few faculty, administrators or students grasped the significance of our work.

A large ring binder, containing month-by-month materials of our workshops, was placed on reserve in the college library. A report by the project director and participants was presented at the Faculty Fall Conference, August 30, 1979. A committee headed by Dr. Littleton is planning an ambitious conference scheduled for 1980. An entire day will be set apart for Women in the Humanities, a project to be co-directed by myself and Bertrice Bartlett. We plan to synthesize many of the best aspects of our workshop year as elements in a day given over to guest lecturers, panels and papers. (See appendix J)

Appendix A - Papers on Women in the Humanities

Bertrice Bartlett, "Semiotics, Women and the Humanities"
Thomas Dillingham, "A Canon is Made -- Not Born"
"Some Further Comments on Canons and Readers"
Richard Gelwick, "Theology and the Status of Women"
Nancy McCauley, "Hatshepsut, Nefertiti, Livia, and Theodora"
Martha Rainbolt, "The Angel in the House and the Essential Angel"
Donald Scruggs, "Political Science and the Liberation of the Liberal Arts"
James Shirky, "Focusing on the Pay-Off"
Marjorie Tarkow, "The Closing Image in Catullus c. 11"
Andrew Walker, "Some Reflections on Sex Biases in Sociology (with effort made to avoid excessive depression)"

Appendix D - Course Syllabi on Women in the Humanities

Art History: History of World Art I, History of World Art II, History of Renaissance Art, History of Modern Art
English: Freshman Composition Text Outline, Freshman English; Literature and Writing, Literature and Research Writing, Politics in Literature, Nature of Language, Modes of Criticism, Masterpieces of Modern Literature, Major Author: D. H. Lawrence, Major Author: Mary Ann Evans (George Eliot); "On Syllabi"
General Humanities: The Stephens College House Plan, Arts of the Ages Seminar - Bloomsbury, Arts of the Ages Seminar - Impressionism in Visual Arts and Music
Languages: "Some Values Underlying Women's Education vis-a-vis Languages"
Religion and Philosophy: Theology and the Shaping of Western Culture
Political Science: The American Legislative PRocess, American Civil Rights and Liberties, Contemporary Political Thought
Sociology: The Sociology of Social Movements

Appendix E - Departmental Curricula and Women's Education

Art Department - Gardiner McCauley
English Department - John Krause
General Humanities Department - James Rice
Foreign Languages Department - Albert Delmez
Religion and Philosophy Department - Richard Gelwick
History and Social Sciences Department - Eugene Schmidtlein

Appendix H - The Mission and Goals of Stephens College: Women's Education

Appendixes B, C, F, are not included in document.

Appendix A

Semiotics, Women and the Humanities

Bertrice Bartlett

I do not know whether to call what follows a paper in the form of a course proposal of a course proposal in the form of a paper. I do know that semiotic analysis of cultural and behavioral patterns has a great deal to offer to the humanities and to women's education. Most of all, it has much to offer in the pursuit of that broadest goal of humanistic education -- enabling students to develop integrated conceptions of experience. (In this sense, naturally, we are all students.)

I make the above claims despite being unable to say succinctly what semiotics is. Vaguely, it is an approach to the study of phenomenon through the analysis of communicative patterns. Specifically, such study takes many forms; two of the more famous documents of semiotic analysis concern the grammar of menu's and the coding system of branding irons.[1] A strict branch of semiotic study assumes that all communicative systems are based on language and may therefore be analyzed, as language is analyzed, into a hierarchy of elements analogous to phonemes, morphemes, and syntactic structures.[2] A more inclusive, almost octopoid, branch of the study assumes that anything from the DNA code to the twinkling of the stars operates through inherent roles of sender, medium, message, and receiver[3] and, accordingly, may be analyzed semiotically. To those, notably Sebeok, who takes the latter view, light waves emitted by the stars become messages the minute someone (or thing) interprets them, the meaning of the message depending in no way on the intent of the emitter. As you can see, such an approach promises to transform semiotics very quickly into the -ology of all -ologies, into something in the nature of the ultimate suffix.

This all embracing quality of semiotics, however, coupled with the simplicity of its ultimate analytic pattern -- sender, medium, message, receiver, allows it to draw its content from the content of other fields; thus semiotics is by nature interdisciplinary. All of thology, and the linguistically related

fields of proxemics, kinesics, paralinguistics, pragmatics, and discourse analysis, as well as linguistics itself, may be subsumed under the rubric of semiotics. So may structuralists approaches to the social sciences, certain aspects of the philosophy of language, and some contemporary branches of psychology. More to my present point, so may studies of symbolism in art, gesture in dance and drama, the deployment of space in architecture, narrative and metaphoric structures in literature, and any treatments of the matter of these fields as patterns of communications.

What I am advocating, however, is not a course in the science of semiotics, per se; theoretical texts in the field are somewhat arcane. Rather, I am advocating adaptation of its methods and perspectives to the conduct of interdisciplinary studies. The course, like the field, can examine the content of several fields. It can examine relationships among fields of study to show how the objects of such studies are interrelated in human experience. Since so many humanities and social sciences treat communicative patterns, the patterns form a basis for comparison.

Various courses and parts of courses emphasizing the analysis and interpretation of communicative patterns already exist in our curriculum. Bringing the teachers and materials of these courses together would give us a course automatically semiological in its orientation. Focusing, for example, on patterns of gestural communication, we find in our catalog the following discrete courses devoted to their analysis:

1. Biological Bases of Behavior
2. Social Psychology
3. Nature of Language
4. Labanotation
5. Acting
6. Language of the Cinema

We find also the following kinds of courses analysing communicative patterns as some aspect of their subject matter:

1. Literature courses, particularly but not exclusively those treating short stories and the novel.
2. Humanities and art history courses when focusing on gesture in painting and sculpture.

3. Anthropology courses covering cultural rituals, dances, processions, and presentations.
4. Sociology courses observing patterns of group identification.
5. Child study courses interpreting ways in which children manifest anxiety, interest, boredom, etc.
6. Political science courses defining such attributes as charisma and personal style.
7. Religion courses dealing with religious symbolism.

I could probably carry this list on through the curriculum, but the point I am trying to stress is the opportunity the study of gestural communication would afford for integrating materials from art, the humanities, science and social sciences into one approach to the understanding of a specific aspect of human behavior. Modern developments in the fields of biology, psychology, social psychology, sociology, anthropology and linguistics are beginning to focus on aspects of behavior, particularly gestural aspects, which the arts have treated allong -- for example, the intricate role that eye movements play in interpersonal communication; the arts concentrate attention on the telling detail and the sciences are now beginning to analyze why the detail is so telling.

The various disciplines listed above have differing terminologies for describing and analyzing gestures; their vocabularies are often technical (imprint patterns, "grooming" behavior, release mechanisms, kinemes, and the like). The vocabularies themselves are often expressive of larger theoretical constructs. Nevertheless, interpretation of gestural messages is part of the daily behavior of all students. The basic matter of the course would be familiar.

The task of an interdisciplinary team of teachers would not be so much developing a course as it would be integrating what group members are already teaching and finding ways to match patterns with patterns. They would need to show how differing terminologies impose differing perspectives on similar behavior. (the relation of effort/shape to kineme and both to display) The task of the students would be not merely to read gestural studies and acquire a vocabulary, but also to begin to make conscious analysis of the messages that they themselves are constantly sending, receiving, and observing. (I have tentatively titled this non-existent course "Unspoken Messages.")

The larger task of both students and teachers would be to discover how message systems are interrelated. While I would not assign students readings in theoretical semiotics, I would accept, as the basic assumption upon which to build the course, this theoretical statement:

> In the study of culture the initial premise is that all human activity concerned with the processing, exchange, and storage of information possesses a certain unity. Individual sign systems, though they presuppose immanently organized structures, function only in unity, supported by one another. None of the sign systems possesses a mechanism which would enable it to function culturally in isolation. Hence it follows that, together with an approach which permits us to construct a series of relatively autonomous sciences of the semiotic cycle, we shall also admit another approach, according to which all of them examine particular aspects of the semiotics of culture, of the study of the functional correlation of different sign systems. From this point of view particular importance is attached to questions of the hierarchical structure of the languages of culture, of the distribution of spheres among them, of cases in which these spheres intersect or merely border upon each other. #

I would, that is, have the course be aimed at discovering functional correlations among different message patterns and toward investigating the interaction of those patterns. Students would question how patterns of gestural communication interrelate with other semiotic structures.

To take a minor example, which in fact I do not believe to be minor at all, consider patterns for the expression of sexual modesty; these have been stylized in art, acting, dance, and advertising, built into the designs of dwellings, delineated in literature, recommended in moral codes, and studied by ethologists as residual instinctive patterns carrying evolutionary survival value. Cultures have developed rituals with fans, veils, and screens to reinforce personal gesture. Cultural systems, with great regularity, assign expression of the patterns to women. The gestural "morphemes" variously combined to convery the message of modesty include, among others, downcast -- sometimes covered -- eyes, bowed -- sometimes averted -- head, the palm spread at the breast, and occasionally even the hands cover breasts and genital areas. However many elements combine in the pattern, the message is consciousness of another's gaze, and a desire, sometimes affected, to be shielded from such regard. In both its simple and complex forms the modesty message is non-assertive and non-agressive. Often it is defensive.

It is worth having students, particularly women students, question themselves abcuth the ultimate significance of such minor codes within a social system, about ways in which these codes interact with, contradict, or reinforce other codes, about where the pattern fits into the "hierarchical structures of the languages of culture." It is worth having students examine the problems facing a woman enculturated to attempt transmitting simultaneously non-verbal messages of bodily modesty and verbal messages of intellectual boldness.

My sense of the educational value in studying patterns of non-verbal communication and their interaction with patterns of verbal communication is best expressed by the anthropologist Mary Douglas in her book Implicit Messages. I quote at length because, for me, her statement makes the argument for the humanistic value of semiological investigation of non-verbal codes:

> It seems hardly worth noting that some matters are deemed more worthy of scholarship than others. If there is any one idea on which the present currents of thought are agreed it is that at any given moment of time the state of received knowledge is backgrounded by a clutter of suppressed information. It is also agreed that the information is not suppressed by reason of its inherent worthlessness, nor by any passive process of forgetting: it is actively thrust out of the way because of difficulties in making it fit whatever happens to be at hand....At one extreme it is automatically destroyed by reason of its conflict with other information.... By a less extreme process of relegation, some information is treated as self-evident.... Whereas the former knowledge is destroyed by being labled untrue, the latter is regarded as too true to warrent discussion. It provides the necessary unexamined assumptions upon which ordinary discourse takes place. Its stability is an illusion, for a large part of discourse is dedicated to creating, revising and obliquely affirming this implicit background, without ever directing explicit attention upon it. When the background of assumptions upholds what is verbally explicit, meanings come across loud and clear. Through these implict channels of meaning, human society itself is achieved, clarity and speed of clue reading ensured. In the elusive exchange between explicit and implicit meanings a perceived-to-be regular universe established itself precariously, shifts, topples, and sets itself up again. (emphases mine) 5

Integrated conceptions of human experience, from this view, depend on the "elusive interchange between explicit and implicit meanings." The disciplines that we call the humanities have always examined that interchange, seeking a coherent vision, attempting to reconcile foreground with background, and relating the part to the whole. In the arts the telling detail -- Desdemona's handkerchief, for example -- tells about the moral universe of which it forms a part. Ms. Douglas

believes that the implicit messages within a culture, though they may seem trivial or irrational, are likewise telling. They both create and affirm the meaning system of the society. Semiotic studies and humanistic studies may thus be seen to work together.

Ms. Douglas makes her remarks in introduction to a demonstration that explicit belief in the contaminating effects of the touch of a menstruating woman in one African culture is inextricably related to and supportive of the entire implicit cosmology of the tribe. (One of Dostoyevsky's characters makes a similar point about the relation of cosmology to social role when he says:"If there is no God, how can I be a captain then?")

Ms. Douglas believes the same relation between implicit assumptions and explicit discourse exists in our society. Our implicit meaning patterns construct our conception of the universe. To supply my own example of ways in which overt discourse affirms the truth of implicit assumptions, I would point to the psychologists, child psychologists, and social psychologists of the fifties who repeatedly discovered how innately passive, emotional, sedentary, and averse to abstractions women are -- preferring closed to open spaces, curved to straight lines, color to thought, etc. The scientists discovered the truth of unexamined assumptions without ever focusing explicit attention upon them. They found women to be what the culture demanded they should be.

Recently, I heard a young woman in a Harvard Quad maintaining that a woman traveling alone posed a threat to our whole social fabric. We have all heard the contention that women's liberations entails destruction of the family ("as we know it"). David Edens attributes to the same cause a recent rise in male impotency complaints. I think Ms. Douglas would advise us, when we ask why ERA cannot be passed, to look beyond the overt discourse of legislators, opponents, and proponents to the implicit meaning structure it threatens to topple. Modest and retiring females may be essential to that structure.

Ms. Douglas notes later in the discussion cited above that one of western society's methods for "backgrounding information," maintaining its force while re-

fusing it recognition, is the division of the pursuit of knowledge into disciplines, so that one may, for example, study the psychology of women without reference to their economic status and role, or study the "violence" typical of lower classes without attention to other forms of force used by a social group (weaponry, etc.). The kind of course I am proposing would be an effort at encouraging us all to begin to see the relation of foreground to background. It would call upon us to study those interactions of language and reason with body and feeling which are so much a part of the texture of life and the matter of art and so little acknowledged in the forms of academic study.

The course, and it need not focus exclusively on gesture, should be at once instructive, drawing information from many disciplines, and e-duc-ative, drawing forth what the student already knows and allowing her to pursue independent analysis. An art student might want to illustrate her observations, a drama student to enact hers, a literature student to study the way gestural observations further a specific author's narrative goals. Here, for example, is a passage from Huckleberry Finn, not only Twain's power as an analyst of non-verbal communication but also his use of the power to convey sophisticated understanding to a reader through the medium of a naive narrator. Huck has delivered a verbal message of a significance he does not understand.

> Miss Charlotte she held her head up like a Queen while Buck was telling his tale, and her nostrils spread and her eyes snapped. The two young men looked dark, but never said nothing. Miss Sophia she turned pale, but the color come back when she found the man warn't hurt.

Recapitulating, these are the values I see potential in a course studying implicit meanings from the perspectives of many disciplines:

1. It would be truly interdisciplinary, integrating in the classroom elements of experience that are integrated in life but falsely separated by academic disciplines.
2. It would, thus, unite sciences, social sciences and humanities into humanistic inquiry.
3. It would encourage students to bring under analytic examination much of what they already in some sense know and thus be truly educative.
4. It would require research and independent observation.

The particular value of such a course for women students I have tried to [illegible] by

my choice of examples. I suspect that the reason so many students complain of having women issues "jambed down their throats" in the class room is that they are thus forced to acknowledge the nature of the background they have been so studiously ignoring. The overt messages they receive conflict with the implicit, cosmology-maintaining, or at least social-order maintaining, implicit meaning systems that structure their lives and their selves. When we fail to affirm that meaning system we do not merely impart information, we ask that the world be changed.

Change, of course, is what we want, and I am suggesting that when students examine the foreground in relation to background and women's issues in relation to other issues, when the focus of the course is to explore how background meanings are conveyed, that consciousness of the status of women will emerge with the meanings themselves, and become subject to critical thinking.

Here are four more or less random observations of unspoken messages that could provide a focus for student papers:

-- the passage from Twain quoted above sketches in with great economy, by observation of facial expression, two stereotypical roles for women in literature, the imperious ruler and the ingenue. A student could study how facial expression and body movements are used in an author's work to create such stereotypes

-- the bras on the teeny bikinis made for four year old girls have been called, I believe, the triumph of mind over matter. A student could study the implicit messages conveyed by clothing designed for babies and small children. (Why do giraffes on a baby blanket suggest the blanket is meant for a boy?)

-- Jim Shirky once pointed out to me the arrangement of space in an office building: the public, crowded "pool" of space for typing women framed by the ample, private spaces reserved for male executives. A student could study the sex(or class) differentiations implied by space use in downtown Columbia buildings.

-- I noticed, after reading Nancy McCauley's paper, the differing space allotments in the Columbia Encyclopedia for the kings and queens that Nancy mentioned. One and a-half inches are devoted to Theodora and her unprecedented powers, three and a half to telling of Justinian, mentioning in passing his weakness and his wife's firmness in saving his throne. A short article credits Ty as the major influence in the reigns of both her husband and her son, though each gets many more lines of type. Male perspectives in reference books might easily be demonstrated.

-- Anne Sayre notes in her book on Rosalind Franklin, that J.D. Watson in The Double Helix depicts the woman scientist in "spectacles" which in fact she did not wear but which aided Watson's portrait of a "blue-stocking." Again the study of glasses as messages about cultural meanings would lead quickly to awareness of larger meaning systems.

Admittedly these examples are trivial, but I believe with Mary Douglas, that it is through the cumulations of just such trivia that implicit meaning systems are conveyed and re-affirmed. I doubt that our explicit messages to our students of respect, confidence and encouragement can achieve their desired effect unless we are also able in the classroom to acknowledge and analyze the contradictory messages by which they are so pervasively confronted.

None of us, I think, are fully aware of what all those messages are. We are part of the society that relegates such knowledge to the unexamined background. The final value of the course I am proposing would derive from what students and teachers could learn from one another. No one would know at the outset all that might be observed by the end. Starting with a focus, a methodology, and a variety of perspectives, the course would develop its content in process, evolve its content from the interests and backgrounds of the participants. It would be genuinely an undergraduate seminar, devoted not only to the interdisciplinary study of communication but to interdisciplinary communication as well. Umberto Eco says, "semiotics is the science of everything that is subject to the lie." As such it offers new approaches for the pursuit of truth.

(Footnotes in what follows)

Footnotes

1. Mary Douglas, "Deciphering a Meau," in Implicit Meanings (London: Routledge and Kegan Paul, 1975), pp. 269-275, and Watt, W. C. Morphology of the Nevada Cattlebrands and their Blazons. Pittsburg: Department of Computer Science, Carnegie-Mellon University, 1967.

2. This is the position originated by Saussure (in Cours de Lingvistique General and elaborated by Roland Barthes (in Elements of Semiology).

3. Thomas A. Sebeok, "The Semiotic Web: A Chronicle of Prejudices," course outline for "Semiotics," Linguistic Summer Institute, 1975.

4. Uspenkij, B.A., et.al, "Theses on the Semiotic Study of Cultures." in The Tell Tale Sign, Thomas A. Sebeok, ed., Pittsburg: Peter De Ridder Press.

5. Douglas, p. 5.

6. Umberto Eco, A Theory of Semiotics, (Bloomington: University of Indiana Press, 1976), p. 64.

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Thomas F. Dillingham

Some Further Comments on Canons and Readers

Preliminary Note: I had supposed I would revise the third section of my original paper, incorporating clarifications and new ideas I gained from our discussions. Certainly that third part was undernourished (even phthisic), and needed expansion. I would rather, however, present the following as an appendix to the original, since the results of my further thinking do not really fit the format of the first paper, and I would rather not change a bony hand waving a tentative farewell into a steatopygous behind waggling hindsightful assertions.

Let me say, in advance, that my thinking has hardened, somewhat, as a result of our discussions, and that my assumptions may seem to have narrowed dangerously, even to the extent of working against the grain of our project. (There's a nicely mixed cliché — how about the "dynamic of our 2x4"?) Specifically, it seems to me that we have frequently found our discussion blocked or deflected by our obsession with one binary opposition (traditional male education/women's education - at Stephens) which seems to offer a choice, but which in fact reaffirms the status quo. That is to say, this formulation of the problem suggests that we are dealing with alternatives, the choice of one of which will, we suppose, negate the other; in fact, we find over and over that we are merely flipping a coin. We can affirm the ideal of difference, but when we encounter the question on the grounds of our disciplines we find ourselves wrestled back into familiar attitudes. (The most familiar — or germane — formulation of this problem is found in the tiresome but perennial question about what the women's movement wants — a bigger share of the pie, or a new society? One good answer is both. But if it be only a bigger share, then clearly we are dealing with the same old coin. In ways which are less clear but probably just as disturbingly familiar, many of the "new society" formulations are also versions of the same coin.)

Caught in such a dilemma, our best course may be to decenter the troublesome opposition and focus on related problems the solution of which may lead to more productive ways of dealing with the original. While my comments here are still closely related to our earlier discussions (and are, purposely, repetitive both within this text and in relation to earlier discussions), I hope that I have successfully redirected my own attention and that the redirection may prove suggestive in other areas as well.

My concerns here fall comfortably into four divisions: texts, readings, canons, and reading.

1. Texts

Let us accept as undebatable the view that it is a good thing to resurrect forgotten, reevaluate undervalued, and recognize hitherto unrecognized literary discourses of all kinds by women writers. Along with the simple justice of the matter, the benefits to scholars of a more comprehensive understanding of literary history (and general human history) cannot be ignored. (We must also realize, of course, that this entails not merely an addition to, or expansion of, the material of literary history, but involves, in effect, a major theoretical change — a whole new notion of what constitutes literary history as a genre.) These changes in the general attitude toward women's literature cannot fail to have some impact on curricular decisions. But can they justify a sort of curricular "affirmative action program"? Can they move us to place special emphasis on women's literature, to displace men's literature in favor of women's literature? Intellectual honesty and professional responsibility require us to acknowledge the new literary history, but how much further must we go? And why?

There are two common arguments in support of including a large selection of women's literature in the curriculum for women. (These arguments, slightly modified, could be used in favor of modifying curriculum for men, as well, but for purposes of this discussion let us deal with women's education.) First, it is good for young women to be aware that women in the past and present have written important texts since this will correct any inculturated sense of women's intellectual or artistic subordination to men. Second, because women's experiences differ importantly from men's, women writers are more likely to deal with life in ways which will help young women better to understand their own experiences and, by extension, to value women's experience more highly since they will encounter it unfiltered by male prejudices and blindnesses. (A third

argument, based on hypotheses which are appealing but difficult to demonstrate, argues by extension from the idea that there is a special female sensibility to the notion that there is a distinctive feminine use of language or feminine style. Presumably a student's own style would be nurtured by exposure to important examples of feminine style.)

These arguments are reducible (and I recognize that this is a reduction) to proposals for offering "more suitable" role models to our students. Some would argue, though I would not, that such arguments have nothing to do with literature. I would argue that although the motives underlying such notions are laudatory, they are misguided not only when applied to literary studies but to any discipline. One can teach literature (or politics or art) using only women as examples. But then one has fallen into the trap of the coin flipper — the terms remain the same, only the faces have changed. Further, such notions imply a primarily emphatic relation to literature. That is, if the women characters (which ones?) acting out lives (which kinds?) in the literary discourses of women writers (all of them?) are somehow suitable role models, then we would be, in effect, telling our students that they read in order to identify themselves with those characters in order to share experiences which will teach them how to behave or not to behave. But we all know that emphatic reading (or mimetic reading, as Michael Riffaterre has called it) is, if not the most naive form of reading, at least characteristic only of a first reading. Certainly there is no room for teaching in such a context. Children learn the codes of fairy tales ("once upon a time —" "happily every after") through simple repetition. Older readers, in their progress from Carolyn Keene to Virginia Woolf, learn the codes which make possible empathic reading. We have no business setting ourselves up as teachers if that is our notion of reading. We may, instead, make "remarks about texts" (biographical,

historical, sociological, what have you), but from the viewpoint of literature as a discipline that is only slightly more defensible.

So, while the benefits to literary history and theory of the rescue of women's discourse are apparent and undeniable, the compensatory inclusion of women's discourse in the curriculum seems, at least, problematic.

2. Readings

By "readings" I mean all sorts of commentary — historical, biographical, evaluative, analytic, etc. — about literature. Traditionally "readings," sometimes now lumped under the omnibus term "criticism," are secondary texts: according to W. K. Wimsatt, criticism can never been seen as an autotelic discourse, but he stops short of calling it parasitic. In recent years this humble "secondariness" has been denied by a number of critics (the New New Critics) whose attitude toward their work may be summarized by Tzvetan Todorov's remark, "to speak of one text begets another." Instead of hierarchical subordination, we assert contiguity. Nonetheless, for most readers "readings" remain secondary, sometimes helpful guides, often annoying or even destructive intruders.

For most students now, readings may hardly exist at all. It is unlikely that even the student who has read a good deal of (traditional) literature will have read much criticism, unless driven to it by the need to write a "research" paper. Therefore, it is not likely that we, as teachers, need worry much about counteracting the evil effects of unenlightened readings from the past. (If students have studied literature in high school they may have encountered teachers who offered "standard" readings, or even highly eccentric readings, of texts. Many students will not be aware that there might be more than one — the teacher's — reading. But even this problem seems a rarity in recent years.)

We might, therefore, be tempted to dismiss the matter of readings altogether since it seems irrelevant to the students' problems, and since, of course, we are in complete control of the relevant readings due to our background and training, and cannot therefore be supposed to proceed under any malign sub-conscious influence.

There are two problems with such a dismissal. Texts and readings are not so easily separated, nor ought we allow them to be, no matter how firmly committed we may be to the view of criticism as parasitic. The very survival of texts, in the first place, is in many cases dependent upon readings. Notoriously, certain ancient poems survive for us only because they were used as examples in rhetorical or prosodic commentaries or handbooks. On a less literal level, the emergence of certain texts, like volcanic islands rising from a sea of unread pages, may well be due to a timely reading. (Although it is not true that Donne was unread in the 19th century, it is true that Grierson and Eliot successfully propelled him before the reading public in ways that, for example, Coleridge was unable to do in the 19th century. The reasons for this have a great deal to do with audience preparation as well as critical authority, of course.) Beyond survival, however, it is important to recognize that readings, in some cases, are crucial parts of the history of — the very being of — a text. We may think of Dryden, Johnson, Coleridge, and Bradley, for example, on Shakespeare. (We might ant to add Mary Wortley Montagu, Fanny Burney, and Madame de Staal, which would change the perspective.) It is true that we usually read these readings to learn about the critic, not about Shakespeare, or only incidentally about Shakespeare. But that double perspective — learning about the critic as well as the text — is precisely the great use of readings to our special purpose. The use of readings is to make us more conscious of the

history of consciousness, of the ways in which different minds have used texts in order to order themselves. Most of Virginia Woolf's critical writing, for example, reads readings for us in this way; the chapter about the British Museum in A Room of One's Own provides a lively paradigm. There, Woolf investigates men's "readings" of women and discovers them, to say the least, wanting.

Far from relegating "readings" to the students' after-midnight scramblings for footnote material, I would want to incorporate readings into our teaching — not to offer them as authorities (any more than I would offer writers or their characters as role models) but always with the notion of decentering the reading in order to focus on the way, for example, male critics have dealt with Gertrude Stein, or female critics have dealt with Norman Mailer. In this process we would be looking, perhaps, not so much for the meaning as for the use (pace Wittgenstein). (All of this, as you may have guessed, has to do with the de-sanctification of "literature" advocated in my earlier paper.)

3. Canons

For a Biblical scholar the question of the canonical is a matter of rigid categories of inclusion and exclusion. The establishment of the exact words of the books which are revealed scripture is a sacred obligation. For the secular literary scholar the matter of the canon is considerably less compelling, though it may arouse considerable emotion. (We can see the difference immediately if we look at the Bible from the standpoint of the literary critic — suddenly the "canon" changes shape radically. We encounter Job, but not Numbers, Psalms and Proverbs, but not Leviticus. The Pentateuch shrivels.) Indeed, where the establishment of a religious canon aspires to certainty and permanence, the formation of a secular canon is subject to personal, philosophical, and social forces which are, theoretically, irrelevant to the Biblical scholar. (I should

admit to gross ignorance of the history of Biblical scholarship, and realize that I may have idealized — or accepted an idealized version of — the process.)

The literary canon — those works which are perceived as central to literary tradition, which receive extensive notice in literary histories and extensive commentary from literary scholar/critics, which are included in anthologies and taught in schools — is, especially in this century, not one but many. Indeed, we might consider this century an age of warring anthologies, each mapping its territory and, in some cases, claiming precedence. (The most familiar such "war," that between the two volumes of Robert Pack et al.'s New Poets of England and America and Donald Allen's The New American Poetry, seems now only a skirmish in an ongoing conflagration.) This canonical fluidity (ugly oxymoron) has its advantages, of course. It reflects the decline of the narrow definitions of literariness and the considerable activity (and uncertainty) in the theory of genre. It also, closer to home, reflects a kind of response to the legitimate demands of oppressed and ignored peoples that they be heard, that their texts, their discourse, be made "real" in print on pages and in reading/listening minds. Surely "nothing is here for tears," nor need we sound an alarm. Rather we may react with relief that the old "order" has finally given rise to "fresh disorder," and assume that the dialectic is working.

While avoiding tears and cries of danger, however, we may want to take note of the process and wonder what its end result is likely to be. I have argued that canons are made by people, not be texts collecting themselves together like organic molecules (groupings of benzine rings). If we acknowledge the legitimate claims of, say, just women writers, what happens to the canon? Thicker volumes for the CBEL, CHEL, Oxford and Norton Anthologies? Well, that will happen anyway, unless we all discontinue writing. What we might see, alternatively, is

something analogous to the convenient fragmentation in departmental curricula, or the chaos of competing anthologies. Each subgroup of literate textualizers will create a canon of its own, and each subgroup will find it convenient to attend to its relevant allies and ignore the rest. Or, some computer-enhanced "Renaissance" person will attempt, perhaps, to absorb them all, to what end only s/he will know once the absorption is complete.

> "What do you want to know? And if you know what you want to know, are you sure you don't already know it?"

The problem for the curriculum is clear. A single canon provides a mode of coherence, a sense both of being and of purpose or end. There is a purposive quality to study of "the canon" which must have made graduate study in the 50's infinitely easier than graduate study today. (There were other factors, as well, of course, but the canon could provide an overriding principle.) If we cannot presuppose the coherence of one canon, we may need to plan to encompass a selection of canons and to recognize their competition (internecine warfare?) for our, and our students' attention. But we must be prepared to acknowledge that any principle of selection among canons is arbitrary as a first step; further, the selection may well be the first step in the formation of a new single canon. Out of our disorder, were we strong enough, we might continue to propagate fresh disorder; in our weakness, we will, more likely, create a new myth and call it the canon.

4. Reading

Almost everyone (with the possible exception of Jonathan Bolden) will embrace the goal of enhancing "critical thinking" among our students. ("Critical thinking" here is, of course, a more general term and only metonymically related to literary criticism.) One of my concerns as a teacher of rhetoric, as well

as of literature, is that it is perfectly possible to teach methods of "critical thinking" which will leave the student somewhat more articulate and sophisticated, but otherwise exactly where she started — comfortably ensconced in things as they are. And I would argue, as may have been apparent earlier, that what I have called "empathic reading," or "mimetic reading," can be both the method and the goal of teaching literature, but if it is, the student is likely to go out as she came in. The difficulty is that, to many of us, empathic reading may be equated with "natural" reading (insofar as the reading process can, in any sense, be called "natural"). Any other form of reading, analytical reading, deconstructive reading, etc., seems unnatural and therefore somehow tainted. Of course we teach certain modes of observation and interpretation which our students find "unnatural" at first, but we know better. They will learn that thinking about what they read, even while they are reading it, is not necessarily a violation of the work. They may learn that, but still the goal is to "identify," to empathize, to "share an experience," as our expressive, and even our rhetorical, aesthetic theories have taught us to do.

I do not for one moment suggest that there is anything wrong with aesthetic experience, with empathy, with identifying with a character. I do it all the time, no less intensely, I suspect, than when I was in elementary school and first trembled with terror when Huck discovered Pap sitting in his bedroom at the Widder's. I do, however, assert that such experience, while we may be pleased to observe that it is shared, and convinced that it is a "prerequisite" to something — perhaps our jobs — cannot be our business as teachers. Insofar as it is, any "critical thinking" we attempt to develop is likely to be encapsulated in the mode of things as they are. When we empathize, our choice is —

to imitate or not to imitate. It is the mode of experience of myth and ritual, not of conscious control. I would argue that our obligation, as teachers, is in Eric Havelock's phrase, "to separate the knower from the known," because it is only through such alienation from the known that the knower gains control. (This aspect of alienation is what Holden rejects, of course.) Like it or not, education is a process of alienation. This is not to deny that there are modes of intuitive knowing, or that there are skills we can learn (dancing, throwing pottery) which arguably heal the gap caused by such alienation. But it is my view that the strongest thrust which the feminist movement can make toward re-making our civilization will begin — indeed, has begun — through the creative use of alienations — of demythologization, deconstruction, decentering. In literary criticism we can see it working — re-make the canon by decentering the concept of canon; re-evaluate literary texts by deconstructing the myths on which they are based; change patriarchal society by demythologizing the institutions which support it. There is no need to choose "women" or "men," no need to keep flipping the same coin. Even feminism itself is subject to demystification, but changing a civilization may well require even such a drastic measure.

Thomas F. Dillingham

A Canon is Made — Not Born

Preface

Each of us, as teachers, suppose that what we teach is somehow important. The kind of importance we attach to our work may vary with our subject matter, but if we do not honestly believe in the importance of our work — to our students, to society, to, perhaps, humanity — then we are in our secular world, false priests, and guilty of a kind of simony. We may believe that we teach a skill that is essential to our students' future health or happiness. We may suppose that what we teach will make it possible for our students to lead productive lives. Or we may assert that the combination of skills and knowledge to which we contribute is somehow part of the ongoing effort to maintain the ever-decaying fabric of human decency we call "civilization" (necessarily using that word in its synchronic or ahistorical sense). We may even suppose that our particular combination of skills and knowledge not only contributes to, but is central to, the maintenance effort. We view our own small efforts, in the context of the great undertaking, with suitable modesty, but nonetheless cling fiercely to our vocation and trust that the little we do may well be the nail for want of which — etc.

Suppose, for the sake of this discussion, that we are members of a well-balanced and amply staffed Department of Languages and Literature. All the literatures of the world, in all their periods, are adequately represented by at least one devoted teacher. All these teachers value not only the literatures of their own specialization, but understand and respect the interconnections among the various modes and traditions of human discourse. Further, this department is blessed with a large number of eager students — not necessarily "majors," but avid readers who are curious to know how and why their love of reading is

of value as other than escape. And the institution of which this Department is a part has wisely created an academic calendar which makes it reasonable to expect both faculty and students to undertake sustained and probing examination of their subjects, and makes it possible to expect extensive reading, instead of mere slipping and dipping at a sparsely supplied sample table.

Assuming one could achieve employment in such an adorable utopia (and we will, of course, return to the real world later in this discussion), one might suppose one's "problems" were solved. We all love reading. We all love literature. We are all here to partake of the capacious and never-to-be-depleted banquet of the "best" that has been thought and written in the history of human literary discourse. (The more advanced among us may even acknowledge accomplishments in other "sister arts," a term happily evasive of that nasty barbarian, "media.") We admire intensely the kind of total devotion to an oeuvre that leads Leslie Marchand to edit everything put on paper by Lord Byron, or Frances Yates to find out everything there is to know about occult sciences in the Renaissance, or Erich Auerbach to synthesize for us the conventions of realistic narrative in world literatures. Our admiration despairs of emulation, but contact with such achievement seems arguably to put us in touch with the qualities of discipline, sensitivity, civility, which we associate with these and many other grand works of assimilation, works which, by their very existence, testify to the central role of literature in the construction of civilization. And yet the nagging problems seem to creep back. Do we really need to read Lord Byron's laundry lists; do we really have time to re-study alchemy; who among us can hope to read all of Auerbach's samples of <u>mimesis</u> in their original languages in order adequately to test his assertions? And these are only the most trivial questions.

Obviously, with the best will in the world, no one of us will be able to encounter thoughtfully all of the best that has been thought and written, even were we confident we could identify all members of that exalted company. And if we were sure we had the time, are we sure we would want to spend it that way? Is the "tradition" embodied, preserved, and transmitted by such works truly a tradition we want to carry on? Is it a tradition we can reasonably hope to adapt to our own uses, or is it the vehicle through which the injustices and confusions of the past are carried forward as our minds are formed to fit the structures or constructs of the past. Do we read the Book, or does the Book read us?

These perplexities are not new, nor do I expect to offer any original insight into them or their resolutions. No one is surprised or impressed at the reminder that we operate according to unexamined assumptions, sometimes, and that we often forget the illusory quality of our "control" of our subject matter. But if we are not to be at the mercy of fads and fashions, if we are not to acknowledge that most of what humanists do is merely cultural window-dressing for the more serious occupations of the "real world," if, finally, we are not to be seen as mere careerists shoring up our job-security by insisting over and over that what we are doing <u>is</u> important to the world, never mind why, then we must have a coherent theory of why we teach what we teach, why we ask students to spend what little time they may allocate to any given course in reading this work rather than that one. And when we consider our special situation, as teachers at a college with goals specifically directed to the needs of women, we must decide if that further complicates the question and, if so, in what way it affects the answers we propose. While I intend to explore this set of questions primarily with reference to the teacher of literature, I think (or hope) that useful parallels can be drawn with reference to other disciplines as well.

Part One: Some Theories of Canon-Formation

I am concerned here with several theories which attempt to answer the questions "how is a literary canon established?," "how is a literary canon maintained?." and "how is a literary canon altered?" The simplest, and probably the most common, response to these questions is one based on the assumption that literate peoples have a sense of what is important, have a sense of "quality," and that as generations of readers read, they sift out the dross and define, by example, what is great, "Time will tell," if a work is a "classic." And "classics" are those works we will want to teach, to re-read, to treasure. It is because of their inherent quality that we recognize them. Therefore, in a sense, classics "choose" us, rather than the other way around. These assumptions are not thoughtless nor trivial. So formidable a critical mind as Rene Wellek has argued:

> Actually there is wide agreement on the major authors, on the canon of literature, on the difference between great and thoroughly bad art. The whirligig of taste moves quickly only with secondary authors. There is an abyss in quality between Tolstoy and Ian Fleming, Dante and Grace Metalious. The relativists' argument from the tremendous variety of art holds good against the narrow dogmatism, the frozen Absolute, of an older classicism. Because we enjoy and understand Homer and T. S. Eliot, Grimm's Fairy Tales and Joyce, we can recognize that there is something common to all literature and all art: the aesthetic quality which is inadequately described by the traditional term "Beauty."
> (TLS, July 26, 1963, p. 549).

Though we would all like, I am sure, to include ourselves among the blessed "we" of Welleck's statement ("we few," perhaps?), I am not sure to whom one applies to join that select circle, or what qualifications or credentials one must present. (What if we are not altogether sure we "understand" T. S. Eliot?) Presumably this group would include those who have the right idea of what "beauty" is and who, therefore, have no trouble deciding which authors and works are "major."

One must be prepared to accept a number of assumptions about literature in order to embrace Wellek's statement. The word "canon" here is used to mean those works which, by virtue of their intrinsic aesthetic merit, are worthy of the serious critical attention of well-educated readers. The goal of a literary education would be to prepare readers competent to sustain that attention and appreciate that aesthetic merit. Although this quotation is taken from its context, I think it is fair to say that Wellek carefully skirts the implicit moral and social judgments which underlie his statement. It is also fair to say that the statement would strike a responsive chord in many teachers of literature who have been nurtured and trained, after all, in a system which either directly or indirectly has used Wellek's and Austin Warren's Theory of Literature as its foundation. /

Two anecdotes might help focus some of the problems with this concept of the canon. I once heard William Buckley describe a conversation he had overheard with a young black schoolboy, from Harlem, about what the boy did and did not like at school. The boy listed among dislikes being forced to listen to music by "boring old guys like Bach." Buckley indulged one of his patented significant pauses (raised eyebrow and slight inclination of the head), stuttered a bit to remind us of his aristocratic sympathies, and said, "Well, to my mind anyone who can refer to Bach as a 'boring old guy' is hardly worthy of the designation 'human being.'" And he went on to make some unflattering remarks about contemporary elementary education. This is an extreme case, of course, but it suggests one of the troubling extensions of Wellek's notions of "canon" — that there is an irreducible group of human works which are essential and whose value cannot be questioned on any conceivable ground. These works form a sort of universal order of perfection which not only cannot be doubted but which is

itself, in some way, constitutive of "human identity" as such. Those who fail to perceive or appreciate such perfection fall short of full participation in the human race. (Remember the people who used to say that Moll Flanders is a "man's book," that women just can't understand it?) Those who do achieve contemplation of undoubted greatness may consider it a badge identifying themselves as inhabitants of a higher level in Plato's cave, perhaps only a few steps from the exit.

At an opposite extreme we might consider the case of attacks on certain works, or upon the whole body of "classic" literature, directed by those who find aspects of them unacceptable within the framework of their own political or moral sympathies. I know of a teacher who was denounced as "sexist" because he included a novel by Norman Mailer in a course on contemporary fiction. A more thoughtful version of this approach occurred in a lecture by Adrienne Rich in which she suggested that the work of Charles Dickens would soon be re-valued downward, perhaps even sink into deserved oblivion, because of his failure to create unstereotyped characterizations of women. In these cases, the notion of a text's intrinsic merit and universal interest, its concomitant permanent place in the "canon," gives way to overriding political or moral concerns, and the concept of "canon" is itself immediately transformed to that of a fluid collection the make-up of which is determined at any given time by the ideological or aesthetic assumptions of the person or persons (teachers, for example, choosing books for courses) who are engaged not so much in the preservation of tradition as they are in the creation of consciousness.

We may well ask, at this point, whether "canon" is to be taken as identical with those works which are taught in schools at various levels. Our initial impulse might be to answer "no" because that seems to trivialize the concept.

But a glance at E. R. Curtius's European Literature and the Latin Middle Ages (Pantheon, NLY., 1953; rpt. Harper, N. Y., 1963) reveals that historically there has been a very intimate connection between educational curricula and the formation of the literary canon — a connection which calls into question Wellek's idealistic concept. Curtius traces the efforts, during the Middle Ages, to make study of pagan authors supportive of a proper understanding of Scripture. The Church Fathers, while warning of the moral dangers lurking in the texts of pagan writers, nonetheless find ways to integrate study of those texts into the recommended course of education. Defensively, they spare no effort to demonstrate that scriptural texts are equal, in artistic merit and rhetorical effectiveness, to any pagan text. (This project continued well into the 18th century, as may be seen in the great work of Bishop Robert Lowth, who discovered the true prosodic basis of Hebrew poetry but could not resist classifying Biblical texts according to the generic and aesthetic terms inherited from the classics.) The pagan texts were mined, like Egyptian gold, for technical information, for sententiae, and for exempla. Thus, while Curtius sees tension between Christian and pagan traditions, as well as between Latin and vernacular texts, he sees also a great work of synthesis directed toward forging an European consciousness — he calls the tradition that of "Romania" — which transcends national boundaries, linguistic differences, and, he hopes, social and political upheaval. For Curtius, the preservation of the "European mind" through the literary tradition is the highest goal. He defends traditional rhetorical training on the ground that the human mind cannot exist without language, and language languishes without a sense of tradition:

> Only in words does mind speak its own language. Only in the creative word is it in its perfect freedom: above concept,

> above doctrine, above precept. It is safeguarded, but it is also emptied and externalized by the transmissional techniques of grammar, rhetoric, the "liberal arts," the schools. These techniques are not ends in themselves, nor is continuity. They are aids to memory. Upon memory rests the individual's consciousness of his identity above all change. The literary tradition is the medium by which the European mind preserves its identity through the milleniums. ...Memory is a dynamic principle; forgetting is weariness and interruption of movement, descent and return to the condition of a relative inertness.
> (pp. 394-395).

Curtius's faith in the book as the essential transmitter and preserver of civilization is inspiriting, but not able to overwhelm the sense of discomfort one feels when one turns from contemplation of the glorious past to that of the uncertain future. Aginst Curtius's conviction that literary tradition constitutes a stay against chaos, we might set a relatively mild rejection of that notion by the physicist (and science fiction writer), Gregory Benford:

> Most people who write conventional fiction have no concept whatsoever about the "real" world. To them, the world is essentially orchestrated by a strange machine operating off stage, producing all sorts of new ideas, new pieces of technology, which no one appreciates or knows how to use. That's a false picture, but it's not a misrepresentation of what the artist feels. Most fiction writers don't have the faintest idea of what's happening. They're essentially ignorant of the modern age. As a result, they write about the times in which they grew up. And they never seem to tire of reproducing their narrow view of the world. But in fact, the world has gone on. Modern society bears little resemblance to the society pictured in so much of the humanistic fiction written in the past.
> (Jaffrey Elliot, "Interview: Gregory Benford," Galileo, 10, pp. 76-77).

While we may doubt the depth of Benford's familiarity with the literary tradition, as compared with Curtius's, we cannot avoid the slight shiver of apprehension caused by all such statements about the impending death by irrelevance of that tradition, whether they come from scientists contemplating the future of the universe, or from political radicals happily anticipating the demystification of the tradition concurrent with the overthrow of the

old order. Probably the most fearsome versions come from scholars involved in the study of literature — Walter Ong, for example, or Marshall McLuhan — who know the tradition but do not see it as representative of universal and permanent human qualities, or as capable of continuing to satisfy human needs. Even if we develop new literary forms which somehow bypass these problems, what are we to do with the great works of the past?

Frank Kermode, in The Classic (New York: Viking, 1975, explores the changing concept of "classic" in the Western tradition and shows that while Curtius's "Romania," or T. S. Eliot's "tradition," do indeed define adequately the meaning of the literary canon for the past, there is now a different conception which has sweeping implications for the reader and critic/teacher of literature, implications which stretch the meaning of the very word "classic" perhaps far beyond the limits of its elasticity. Like Curtius, Kermode associates the old notion of "classic" with an imperial, hierarchic world order: "The Empire is the paradigm of the classic: a perpetuity, a transcendent entity, however remote its provinces, however extraordinary its temporal vicissitudes" (p. 28). By contrast, Kermode sees the historical situation of the "new world" as forcing a change in this tradition: "change is the law of the New World, and it is the failure to accept it, to avoid a habitual and too rigid reference back to the old, that hinders the fulfillment of a destiny appropriate, spiritually and materially only, to a new order" (p. 103). If the nature of the works becoming "classic" changes, then of necessity, the nature of the canon changes:

> For the classic of the modern imperium cannot be, as the Bible had been, and Virgil too, a repository of unchanging truths. Truth in art — itself a dangerous and perhaps ambiguously evil activity — will have the hesitancy, the instability, of the

> attitude struck by the New World, provincial and unstable itself, towards the corrupt maturity of the metropolis . . . . (Hawthorne's) texts, with all their varying, fading voices, their controlled lapses into possible inauthenticity, are meant as invitations to co-production on the part of the reader . . . By this route, we reach the modern classic, which offers itself only to readings which are encouraged by its failure to give a definitive account of itself. Unlike the old classic, which was expected to provide answers, this one poses a virtually infinite set of questions.
> (pp. 113-114).

Where we once might expect the components of the literary canon to offer a storehouse of wisdom and of patterns of behavior worthy of emulation, we see in Kermode's evocation of a modern "classic" the kind of work which forces the reader into active intellectual and emotional participation in the composition of meaning, offering no certainties except the impossibility of certainty. (This formulation of Kermode's is similar to the distinction proposed by Roland Barthes between lisible or "readerly" texts, which comfort the reader by conforming to traditional, humanistic conceptions of the order of reality, and scriptible or "writerly" texts, which disrupt conventional patterns of understanding and force the reader to construct the terms by which to understand the text. Kermode argues that works of the past, traditional "classics," become scriptible as soon as they are not read with recourse to traditional hermeneutic strategies or assumptions.) Thus, the relationship between writer and text, and between reader and text, is inherently different from that traced in Curtius's history. Further, this changed relationship implicitly rebukes Wellek's assumptions about the "common understanding" of what constitutes the canon. It may be that Kermode's theory offers a way around Benford's attack, though it surely will not stop the emergence of new technologies, and corresponding new patterns of consciousness, foreseen by Ong and McLuhan. The "vulnerability of our great tradition to historical and technological change within

our own civilization throws into sharp relief the myopic view we have had of the development of human civilizations. Literacy has not, after all, been characteristic of the mass of humanity in human history, nor can we be confident that literacy constitutes as high a standard of human achievement as Curtius, for example, would constitute it. Re-examinations of the canon, and of the relationship of the literary past and present to "the real world" as Benford would call it, frequently lead to impassioned defenses of literature — defenses preached by the faithful to the well-disposed.

Part Three: Stephens and the Canon — What is to be Done?

Is it possible to continue to teach the "great tradition" and to implement the goals of Stephens College at the same time? Does not that tradition embody the values that have led to the need for formulation of goals for "women's education" instead of human education? Does not that canon exclude productive women, on the one hand, and contribute to the very myths about women which our goals are intended to overthrow? Are we to continue to teach the foundations of sexism because our students might need to know about them when they go to graduate school? Is the feminist challenge to the traditional radical? Or is it merely a request for a fairer share of the pie?

No easy answers to these questions are available, but one tentative answer must be clear: any concept of the literary canon which is founded on the assumption that the purpose of literary study is to perpetuate the "eternal" human consciousness embodied in literary classics must be abandoned — or rather, it must be used as "exhibit A" in the process of demystification. If, as teacher/critics we are concerned with transforming consciousness, we must abandon the reverential treatment of the classics, whether or not we decide to abandon them as well.

Abandon the classics? Horrors! What would we do without them? Well, we might conclude that there are works excluded from the canon which might be as worthy of our attention. A simple transformation of the literary canon, as experienced in our classrooms, might simply be the elimination of all male writers from courses of study. We would find plenty of literature to teach, more than enough to fill up the limited reading time available to our students (for we are back in the real world now), and much of it would be valuable

and interesting, if not "classic." This is not intended as an example of a ridiculous extreme. Given the limited time available, we might well conclude that those works "by a woman writer" would be most effectively suited to the compensatory transformation of our curriculum. If we feel some discomfort with the notion, it is because it somehow violates our notion (well, maybe not all of "our") of what literature is for. In particular, we might suspect that somehow our notion of the relationship between literature and the "real world" is severely tested by such a plan. But where do we go from there? Instead of a one-hundred percent change, should we make it fifty-fifty? Should we shoehorn into existing courses works by women of the period, or of appropriate thematic or stylistic qualities? Is that tokenism or realism?

In fact, while total success may not be claimed in this area, I suspect that the renewed recognition of established women writers, and the new awareness of long-buried women writers as well as long-ignored literary types, are at least relatively the great success-story of the effort to change the canon and the curriculum. While Stephens is probably a far more hospitable environment than most coeducational institutions for such changes, it would be surprising to find more than token resistance to them elsewhere. But is this enough? Is it possible that we are merely altering the content of the same old framework, leaving fundamental change to other disciplines?

In her essay "Up Against the Great Tradition" (Kampf and Lauter, eds., The Politics of Literature, New York: Vintage, 1973), Sheila Delany addresses the broad issue of the "loyalty of most literature to ruling-class values of its time" (p. 311). She recommends the addition of non-traditional works as a way of challenging the hegemony of "classics" over the curriculum. But she does

not recommend the abandonment of those classics. Rather, it is the critical method we use, and the historical perspective from which we view the works, which must change:

> A beginning would be to desanctify literature itself by showing that it is a means of persuasion, in the service of a vision controlled by political as well as aesthetic values. You can show how the work of art embodies social values and expresses social conditions . . . . Instead of providing a checklist of great works, you might demonstrate a critical method that relates means to ends, techniques to values. No deprecation of craft is implied here; on the contrary, style offers an entrance to the created world of art. (p. 316).

Delany's statement may serve to deflect our attention back to the title of this essay. I have tried to present, more or less sympathetically, some established and influential views of the nature of the literary canon, not so much for the content of those theories, which must be familiar to most of us, but to show the degree to which they depend on a "natural" or organic evolutionary notion of how the canon is formed, and presuppose a subservient attitude on our part toward the monuments of tradition. (Perhaps "reverential" would be a less loaded term.) The notion that the canon exists independently of the present, that it evolves in some extra-historical eternal realm to which we can penetrate in privileged moments, cannot be rejected out of hand. It has some basis in history. But that we should acquiesce to that view, which is very weak both in its account of how the canon changes and in its account of the uses to which we put individual works, is a situation I cannot accept. For one thing, it would seem that such acquiescence surely dooms literature to the condition of historical irrelevance ascribed to it by some scientists, both natural and social. But worse, it puts us in the position of re-validating for future generations the very notions we wish to discredit. This is why

an emphasis on "women's literature," no matter how overdue that may be, is simply not adequate to our needs. We can add to the canon, and in that sense we are remaking it. But if we continue to mystify literature, as Wellek does, or if we pursue the kind of grandiose philological antiquarianism of Curtius toward a vision of the perpetuity of the order to Western consciousness, then it seems to me we betray our articulated goals, rather than implementing them.

I should say, in conclusion, that the task is probably somewhat easier for teachers of literature than for teachers in other disciplines. The texts are available, or rapidly becoming so. The critical examination of theory is going on from many different angles. The backlash is already under way, which probably is the best sign of progress. I hope, from our discussions on Saturday, to refine and expand the concerns of this essay.

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Theology and the Status of Women

A Brief Report On

Religion 360 "Theology and the Shaping of Western Culture"

Richard Gelwick

In 1975-76, I began teaching "Theology and the Shaping of Western Culture" in order to provide a course in the Religion and Philosophy curriculum that introduced a student at the junior or senior level to the history and nature of Christian theology and its dynamic role and interaction in Western culture. The summer prior to the course, I participated in a week long seminar of the Society For Values in Higher Education on Theological Anthropology," which was led by women, and which centered on the status of women and the influence of theology on them. From the start of this course, I intended to investigate the women's issue as a focal problem that would assist the course in its purpose and contribute to the consciousness of women's role in society, both as it has been and also as it might be.

The course has a number of aspects that are relevant to us - interdisciplinary issues bearing on sociology, politics, art, literature, and classics; methodological issues concerning texts, problems, speakers; and reflexive issues concerning conceptual standpoints, values, and beliefs. In this discussion, I wish to confine myself to the reflexive, not reflective, issues; those problems that cause us to think over again our presuppositions and orientations. The reason for doing this approach is two-fold: 1) the joining of the new consciousness of women with any traditional field produces a conceptual crisis because so many assumptions are questioned, and 2) our own discussions are challenged by the need to grasp radically the implications of feminism for our scholarly standpoints.

Religion 360 has a simple yet comprehensive outline. It begins with the invention of theology as a Greek idea and how it combined with the Hebraic experience to form the intellectual interpretation of the Christian faith. Following invention and early development, there is the ascent and eventual triumph of Christian theology extending through the Middle Ages into the Reformation. Finally, there is a time of trial and of conflict in which Christian theology is challenged by the questions of the new sciences and the experiences of the modern age. Covering such a span of history and its central beliefs, the course is naturally relevant to many departments and specializations.

Before embarking upon this journey, the theological importance of the women's issue is set by the study of Mary Daly's BEYOND GOD THE FATHER: TOWARD A PHILOSOPHY OF WOMEN'S LIBERATION (Boston: Beacon Press, 1973). As a radical feminist, as well as philosopher and former theologian, Daly contends that theology cannot be neglected nor underrated for two reasons: 1) the centrality of the basic question of the nature of ultimate reality (p. 87f), 2) the pervasive influence of patriarchy through theology (p. 4 <u>et passim</u>). Daly's challenge is fundamental, or ontological, as she would say. The full liberation of women entails not a mere change in political and social arrangements, but it must mean a revolution in our understanding of reality itself. It is this dimension that makes Religion 360 especially reflexive, for one is both expounding what was while facing an understanding that is almost destructive of theology itself. In this situation, one is driven to assess frequently the adequacy of the entire enterprise for coping with the problem posed by Daly. To talk about theology is to use patriarchal concepts and tools, yet the new standpoint is negatively critical of all theology.

The argument of Daly rests on the importance of language and of symbolic forms. Our language and symbols are dominated by male experience and consequently our apprehension of reality, including the status of women, is given a masculine interpretation that has established patriarchal dominance. For her, language and theology are intertwined because theology is about ultimate reality, and the way we name reality becomes our mode of being. She shares the assumption of phenomenologists that language is our way of being in the world and constitutive of our relationship to reality. If women name God as "father," they will image ultimate reality and authority as masculine.

Daly makes her argument with vigor and force that produce basic self-reflection. The women's revolution is an ontological, spiritual revolution, pointing beyond the idolatries of sexist society and sparking creative action in and toward transcendence (pp. 6-7). To go beyond the usual exhausting task of women discovering their own humanity, they need to construct their own interpretation of the universe (Ibid.) There are many devices to avoid facing this problem: trivialization or "Aren't there more important issues?", particularization or "This sexist passage was not written by the real St. Paul," spiritualization or "That's just an exception." "Remember, 'In Christ there is neither male nor female,'" and universalization or "Isn't the real problem just human liberation?" (pp. 5-6). The central problem in the task of liberation is to grasp the crucial fact that women have had the power of naming stolen from them (pp. 7-11). To exist humanly is to name autonomously the self, the world and God. Liberation then involves a castrating of language and images that reflect and perpetuate the structures of a sexist world. Liberation is a process of castration, exorcism and becoming in which women hear and speak their own words (p. 10).

Having begun in this methodological attack upon the sexism of our language derived from our way of naming reality, Daly then expands her charges with an examination of biblical, christological, and ecclesiological examples and alternatives. Even though sophisticated thinkers do not identify God with a superfather, as suggested in the biblical myths, abstract conceptualizations of God live in the imagination in such a way that a person can function on two different and contradictory levels at the same time (p. 17). The Genesis myth of the fall has projected a malignant image of the male-female relationship and the nature of women that is deeply imbeded in the modern psyche (p. 45). This myth legitimates both self-hatred outward toward women and self-hatred inward on the part of women (p. 48). All women are deviants from the male norm of humanity (p. 64). The beginning of liberation comes when women refuse to be "good" and/or "healthy" by prevailing standards (p. 65).

The idea of a unique male savior can be seen as one more legitimation of male superiority (p. 70). The notion of imitating the life of Jesus contributes to the role of women living sacrificially and consequently as a scapegoat (p. 75). Women have universally been excluded from the priesthood on the basis of sex (p. 77). The difficulty of adequate models for women is seen in the alternatives of Mary and of Eve, one who conceives immaculately, and the other who is a symbol of the fall (p. 82). An alternative possibility is to think of the second coming in prophetic dimensions and also as "the Antichrist" in which the new model that comes is woman (p. 96). Such a conception of second coming and "Antichrist" would mean transcending the Father, the Son, and the Mother is God, to God the verb beyond anthropomorphic symbolization (p. 97).

The movement of women toward liberation involves an end to phallic morality and the bonding of sisterhood as Antichurch. It means a recognition of

the male based triology of rape, genocide, and war (p.114f). It means realizing that liberation is not a sexual revolution; the new morality is a false liberation for women (p. 122). Sisterhood is Antichurch because it is the uniting of women against their reduction to low caste (p. 133). Women need a counter world in the face of male patriarchy (p. 146), and some prevalent concepts of "church" offer useful concepts such as: 1) Space set apart not as santuary but as the moving space that recognizes and refutes the structures of oppression (p. 156f), 2) An exodus community (p. 157), 3) A place of healing, not the mere alleviation of evil (p. 167), and 4) Not a territorial space but a space for moving into the discovery of being in the encounter with nothingness (p. 167).

At the beginning and the end, and throughout her book, though less explicitly, Daly argues from belief in God as symbolized by the term "Being." The way toward liberation is to think of God as a verb, "the Verb of Verbs," instead of as a noun (pp. 33-44). Women's liberation is the emergence of the communal, vocational self-awareness of women as a creative, political ontophany (p. 34). The driving revelatory force making it possible for women to speak more authentically about God (ultimate reality) is the courage to be in the face of the risks that attend the liberation process. At this point in history, women are the bearers of existential courage in our society (p. 23). Women's liberation is a movement from final cause as a fixed copy of the past, to final cause in a sense of beginning and of becoming akin to process philosophy (pp. 188-90). There have been and will be conflicts. But the final cause causes not by conflict but by attraction, not by the attraction of a magnet that is all there, but by the creative drawing power of the good who is self-communicating being, who is the verb from whom, in whom, and with whom all true movements move (p. 198).

The total depravity of theology, as presented by Daly, nearly stops the motive for inquiry in the course, but the academic obligation to put claims in perspective and to evaluate them critically keeps us going. We quickly realize that Daly's claims pertain not only to the discipline of Christian theology but also to the substance of Western culture. Furthermore, all parts of the culture - literature, science, economics, politics, arts, psychology, and sociology - are guilty of sexism and patriarchy because they are the bearers of our language and our images of reality. The total depravity of patriarchy set forth by Daly leaves no places of refuge. You cannot escape the original sin because it is shared by the whole culture. This recognition of the equality of sin makes it possible to get beyond the attempt to isolate and to fix blame for a global problem. To put this point in another way, Daly's book insists upon the importance of theology as reflection upon ultimate reality and our commitments to it in terms of the activities that we pursue. To pin the blame for sexism upon religion primarily, and less upon politics and our arts of communication, would be to miss her point. This larger grasp of the charges of Daly leads us to the consideration of the nature and definition of theology.

"Theology" is a term invented by the Greeks, most likely by Plato (Werner Jaeger, THE THEOLOGY OF THE EARLY GREEK PHILOSOPHERS, New York: Oxford University Press, 1947). At least so far as we know, Plato is the first to use the word, and it appears in the Republic where it seems to have two senses of meaning. (An excellent discussion of this important foundation is given in A.Durwood Foster's "Myth and Philosophy: Theology's Bipolar Essence," THE JOURNAL OF BIBLE AND RELIGION, XXXIV (October, 1966), pp. 316-28.) Plato assumes in the Republic a tradition of myths or stories about divine beings and refers to this tradition as "outlines of theology." Plato also calls in Republic for a rational approach to these stories and claims that philosophy

at its highest levels is theology. Artistotle also uses theology in the two senses of a) the stories about the gods and b) as metaphysics or first philosophy. The influence and emphasis of Artistotle, however, was upon the latter. Without introducing the complexity of this development of the two senses of theology here, we can see an important feature of the history of theology or what Foster calls its "bipolar essence." In the rise and development of theology there are two poles in a dialectical tension. One is the mythical pole which recounts the poetic imagination's interpretation of experience. The other pole is the attempt to distill the experience into philosophic truth.

The second major background of Christian theology, besides the Greek, is the Hebraic experience. "Theology" is a term alien to the Hebraic mind. particularly in the Greek philosophical sense. The Hebraic approach to the naming of reality is through story expressed as myth, legend, and history. The nature of reality appears more in the pattern of the narrative than in some rational essence. The meaning of reality is observed more in action than in ideas; hence, the great emphasis in Judaism upon the Law, the meaning of God is shown in what we do or should do. This emphasis upon action gives a dynamic character to Hebrew religion that distinctly colors Western culture and theology. The dynamism is itself based upon the Hebraic consciousness of the holiness and the mystery of God. For the Jew, God cannot be named, and the name of God given to Moses should not be pronounced. The names of God that are used are only indirect references to the gracious goodness known in their story as a people of the covenant. This reality, "the high and holy one that inhabits eternity," remains finally beyond our grasp and our comprehension.

Viewed in this way, the Hebraic mind has an attitude about ultimate reality akin to the notion of theology as myth, and the Hebraic conviction has served to keep theology dialectical rather than being reduced to the conceptions of

any philosophy. The modern discussions of myth have helped to rediscover this important contribution by recognizing in myth the attempt to express in objective terms an experience of reality that cannot be fully objectified. The recovery of myth as the expression of profound truth beyond reduction to any symbolic form has led to a new appreciation of biblical literature.

Christian theology then is heir to both the Greek and the Hebraic background, and its total life is shaped by the bipolar essence that we have suggested. The second and major text that Religion 360 uses is one that highlights the vitality and tension of theological existence (Paul Tillich, A HISTORY OF CHRISTIAN THOUGHT, New York: Simon and Schuster, 1968). Tillich characterizes theology as protestant, that is, as protesting. By its very nature and history, theology is trying on the one hand to participate in that level of reality that is the creative ground of all that is. In this side of its life theology is at one with the Hebraic attitude toward God as one who is "God beyond God," who can be worshipped and obeyed but cannot be an object. This side of theology is prophetic and challenges all normative theology as idolatrous, as guilty of making God finite, and as the image of human limitations. On the other hand, theology is intellectual interpretation, mainly in philosophical terms, of this experience of ultimate and comprehensive reality. Theology in every period of history has the task of trying to understand intelligibly what the ultimate of the Hebraic experience now means. Since theology attempts a task that it cannot exhaustively fulfill, theology will have to remain "protestant" and satisfied with a life of service rather than mastery of its subject.

For humanists, there are two important challenges in the nature and definition of early theology. The first challenge comes from the notion of theology as first philosophy, the search for rational truth in the stories or

myths by which we live. In this sense, all disciplinary activities are theological and presuppose a view of reality that is susceptible to philosophical examination which attempts to show its logic and axioms. The critical method of philosophy, "the unexamined life is not worth living," calls all fields of knowledge to investigate their premises and to judge their adequacy. Such an effort exposes in the long run ignorance, error, and prejudice. In this way, our era is now called upon to cognize our sexism and to erradicate it. Such self-critical activity is one form of theological investigation, if seen in terms of the classical origins of theology.

The second challenge for humanists is the uncovering of their field's particular relationship to the formulation of reality transmitted by the theology of our culture. As the history of Western civilization shows, such relationships are multiple and interactive. In this second area, the form and content of Christian theology are more central, and we may consider, for example, the influence of the monophysite controversy on the achievements of Empress Theodora. (This question occurred during our discussion of Nancy McCauley's paper on "Hatshepsut, Nefertiti, Livia, and Theodora."

The weight of Religion 360 falls upon the tension within the life of theology in Western culture and its continuing change and development. Theology becomes Christian as Jewish Christians living in a Hellenistic environment try to put their experience into philosophical terms. This moment was decisive because it wedded two opposing traditions, the universalizing and rationalising of Greek philosophy and the particularizing and the covenanting of Hebraic faith. In the first four hundred years of Christianity culminating in the Council of Nicaea in 325, we see the struggle of Christianity to establish the view that ultimate reality is one, not many. The central problem of this period was the contest between polytheism and ethical monotheism, and the problem

was worked out in the trinitarian controversies that sought to maintain without contradiction the unity of God and plurality of the divine in the world. This achievement in principle laid one of the basic foundations of our culture, namely, the unity, the coherence, the creativity, and the goodness of reality. (Whitehead argued in SCIENCE AND THE MODERN WORLD that because of this background modern science as begun with Copernicus, Galileo, Newton, et. al. was possible.)

While Religion 360 deals extensively with early Christian thought, a second major theological influence upon our culture is stressed, the influence of Christian humanism. This humanism can be seen as beginning at the Council of Chaledon in 451 which resolved the dispute about the two natures, divine and human, within the person of Christ. This Council declared that in Christ as one person was full godhead and full humanity yet without confusion or distortion of either nature. Behind the Chalcedonian formula was the influence of Athanasius who expressed the significance of this view in his statement "that God became man that we might become divine." In this ecumenical decision, affecting all Christendom, was preserved and renewed the moral dynamism of the Hebraic faith out of which the Christian movement came. Chalcedon implies a humanism that offers persons a divine potential. When modern secularism develops, it continues the substance of this Chalcedonian conviction as it seeks the development of human potential to its fullest.

The intricate development of humanism cannot be traced fully here, but the relevance to Mary Daly's philosophy and the status of women must be suggested. Seen from the standpoint of the dialectical nature of theology and the impetus of Christian humanism, the protest of Daly against the patriarchal character of Christian religion is excellent theology. Daly is being prophetic in the best tradition of theology by challenging the very roots of an intellec-

tual system that subjugates and "lobotomizes" women. (Daly's latest book, GYN/ECOLOGY: THE METAETHICS OF RADICAL FEMINISM, Boston: Beacon Press, 1978, elaborates effectively the cruelty and the pain of patriarchy and then characterizes the journey into a new world that women have to make for themselves.) She is a prophet of what may be the most comprehensive liberation movement, yet the roots of her protest are in the theological tradition of Christian humanism.

While we notice particularly some of the interactions of theology and political theory, sexuality, and styles of art, Religion 360 aims to grasp more clearly the interaction with respect to the status of women. Drawing from WOMEN AND RELIGION: A FEMINIST SOURCEBOOK OF CHRISTIAN THOUGHT (Elizabeth Clark and Herbert Richardson, eds., New York: Harper and Row, 1977), we are able to see both the tradition of patriarchy as well as the leaven within it that points to the liberation of women.

> The earlier identification of the female with the sexual and the male with the spiritual was opposed by Christianity, which acknowledged the equal spiritual dignity of both man and women. The medieval depreciation of marriage was rejected by the Reformation which saw in the marital relation between men and women something of the highest religious value. Christianity's lack of a feminine image of God and its emphasis on a masculine Messiah were corrected by modern religious movements which not only conceived God as feminine, but also acknowledged female religious leadership - including female Messiahs! (p.1).

Moving from the patriarchal culture in which it began, the premise of the spiritual dignity of both man and of woman first seen in Judaism and continued in Christianity leads to changes that enhance the status of women, though not consistently nor adequately. Equal spiritual dignity led to new levels of relationship and of association between men and women in the early church. Before the threats of paganism squelched it, women rose to leadership positions in the primitive church. In the middle ages, celibacy and the convent helped

to provide an alternative for women that allowed for creativity not possible in their subordinate role as wives. Luther's doctrine of vocation gave spiritual esteem to the role of the wife equal to other callings because all vocations are equal as places of service to God. Calvin's view of marriage furthered the liberation of women by stressing the marital relationship as one of mutual companionship. The obstacles of patriarchy do not immediately and simply collapse, but there is evidence of a gradual movement toward greater human dignity and freedom for women.

When this whole tradition of theology is seen against the critique of Mary Daly, one is left with a number of impressions. First is the understanding that Daly's radical attack is justified and Christianity cannot in good faith deny the need for a new understanding of God that reorders our social and personal construction of reality in terms of the new insight offered by the women's revolution. Second is the understanding that human liberation and revolution is implicit in the very nature of Christian theology as dialectical approach to reality and as shaped by a history that the ultimate is one and that the infinite is present within the finite.

Throughout Religion 360, some of the same questions appear that have occurred in our other papers. One is the question of Tom Dillingham and Andy Walker concerning the canon of their field: "If you teach the canon do you perpetuate sexism?" "Does the discipline exclude adequate consideration of the status of women?" There is the question of Bertrice Bartlett's paper concerning the standpoint and mode of our language about reality. Finally there is the question of Don Scrugg's paper as to whether we continue a system of elitism by representing the humanities as normative. In each of these questions is the relation of the past to the future, and Religion 360 attempts to risk both the valuing of the history and influence of Christian theology and

the criticizing of this influence. So far the course ends in paradox, with the truth of different attitudes clashing. At this point, it seems better to leave the issues in tension than to try to resolve them. Some students leave the course seeing women's liberation as an extension of the protestant principle in theology. Other students leave the course convinced that theology is hopelessly patriarchal and the only choice is "beyond" theology. This tension represents living in the theological situation of confronting afresh the meaning of human existence.

Hatshepsut, Nefertiti, Livia, and Theodora

This paper, as one of a series dedicated to implementing the goals of women's education in the humanities at Stephens College, will be concerned with research on the identity and historical importance of four women of the ancient world: the queens Hatshepsut and Nefertiti of Egypt and the Empresses Livia of Rome and Theodora of Constantinople. My thesis is that monuments of art are often the major historical evidence remaining of the achievements of women in past civilizations. The historical achievements of these women as rulers determined the cultural as well as the political tenor of their times, periods of central concern to humanists tracing the origin and development of significant Western concepts and traditions. Yet these achievements have virtually been buried. Because they lived in historical times, chroniclers, scribes and priests, court officials, and classical historians such as Herodotus, Tacitus, Pliny, and Procopius treated aspects of the lives of these women. But historical treatments, with the exception of those of Tacitus and Procopius, passed over all but the least threatening and the most formulaic aspects of their remarkable reigns. Scholars, with the exception of archaeologists, have for the most part been evasive.

What makes a study of the lives of these four women notable is that it is possible to know about them in ways which not only illuminate the history of women so long kept in the dark, but it casts into glaring relief the suppression and biases both ancient and modern historians have applied and perpetuated as methods. "Mistresspieces" of architecture, sculpture, and painting from a period of some thousand years allow us painstakingly to piece together new evidence of the historical significance of individual women, individuals who live and breathe with a fervency — for us — far surpassing their consorts.

Art, with its history of achievements and standards at variance with the written work of historians, survives as a separate body of material objects and architectural settings which often refute or at least correct the opinions and judgments of the past. The history of art, and its signal achievements, can demonstrably become a tool for learning about "other cultures and other times"[1] and likewise can open to question some of the reasons why we have remained ignorant and provincial in our learning even though educated in the written classics of our ancient Western heritage.

Until recently, the study of art as well as the study of women was dismissed as a serious scholarly endeavor.

> Like women, the arts are simultaneously cherished for their purifying, uplifting value even as they are regarded as frivolous and a luxury in the larger social scheme --Like women viewed historically, the arts are poor, have no legitimate place of their own in society, and are dominated and overshadowed by the "necessary" masculine fields of economics, political science, the military, and business.[2]

For the humanist, art must increasingly be viewed as an historical as well as an aesthetic language,[3] as a body of material evidence which is the most direct expression of significant areas of human values of the past. It may come as a shock that monuments of ancient art associated with the four rulers to be studied in this paper exemplify leadership in the male-dominated fields of economics, political science, military and business powers. The link between "hard" scholarship and "soft" studies of art and of women are linked by an examination of the accomplishments of these exceptional women.

What were the historical forces which allowed for the prominence, in artistic masterpieces, of monuments associated with Hatshepsut, Nefertiti, Livia, and Theodora? Their rank, of course, assured them access to visual representation. Still, by comparison with other historical women of the

ancient world, these four are significantly represented by works of art of the very highest quality. These women recognized and had the power to patronize the finest artists and architects of their times.

Queen Hatshepsut, Fig. 1, the only reigning female pharaoh of ancient Egypt, usurped the crown and regalia of power from the exclusively male dynastic rule. She established a twenty-four year period of peace and overseas trade and expansion during the New Kingdom. Her mortuary temple, Fig. 2, located among the lofty cliffs near Thebes, is regarded as the first architectural monument visually to establish a conscious, harmoniously organic relationship between the grandeur of nature and the design of a single architect.

Queen Nefertiti's portrait, Fig. 3, whose profile image as a high priestess wearing the blue crown of war reserved exclusively for the reigning pharaoh, is perhaps one of the most memorable portrait studies in the entire history of art. She is known to have helped direct — with her husband, the Pharaoh Akhenaten — the most open and innovative period of Egyptian history as the favored consort of a king credited with introducing monotheism for the first time in history. Queen Nefertiti's sculptured portraits, Fig. 4, express naturalism as a style in art which mirrored the warmth and intimacy of a reign notable for an emphasis on family life and its privacy little visualized nor attested to in Egyptian civilization.

A fresco painting depicting Nefertiti's daughters relaxed in their chambers, Fig. 5, shows their nudity as well as painted finger and toe nails favored as part of their personal adornment. Perhaps their most remarkable feature is the obvious elongation of their heads, a custom of sub-Saharan Africa and not seen before in formal portraits of the highest ranking Egyptians, Fig. 6. Other portraits, Fig. 7, show visual evidence of the ascendency

of black Africans to the dynastic rule of ancient Egypt. The sources of monotheism have been traced to the oral and visual traditions of black Africa, where matriarchal societies remain today.

Empress Livia, Fig. 8, who divorced her husband and married the Emperor Augustus, became a "Ulysses in petticoats" according to her great-grandson, the Emperor Caligula.[4] Working behind the scenes through her husband, Empress Livia was consulted by Augustus "on all matters and prepared himself for his conferences with her with the aid of written notes."[5] Livia rose to a public ceremonial and private matronly role which transformed the network of power of imperial consorts. Her immense personal wealth, which she exclusively administered and used for funding of her own private court, enabled her to maintain an independent power rivalling in cultural matters that of her husband.

Livia's personal villa in the suburbs of Rome exemplified an era of private comfort and sumptuousness enjoyed with ostentation by patrician classes. At Primaporta, Livia had created for herself and the emperor an environment of enchantment, Fig. 9, a subterranean, skylit garden room[6] of enormous dimensions. Here were frescoed walls of unprecendented naturalism: a setting of garden landscapes fresh with dappled sunlight and shadows, where faint breezes seem to turn and sway the branches and blossoms, where colorful birds of every variety freely perch on trees ladened with ripe fruit or are painted flying in a wilderness tamed by garden paths and bamboo-trellised borders. Unique among all ancient landscape paintings, Livia's gardens contain no representations of the human figure.

Empress Theodora, Fig. 10, daughter of the Circus bear keeper in Constantinople, became the mistress then the wife of Emperor Justinian. Exercising the power earlier established by Livia and, like her predecessor, consulted

by the Emperor on all substantive matters, Theodora was acknowledged in her time as "the power behind the throne" of great judicial reform within the Byzantine Empire. Among her chief concerns were the conditions and status of women: she saw to it that the new Justinian Code recognized the rights of women, particularly with regard to divorce and traffic in prostitution.[7] Theodora shared with her husband the unique privilege of imperial portraiture, Fig. 11 and Fig. 12, in rich glass mosaic, the preferred Byzantine pictorial medium. Their portraits were permanently, publically placed in the closest proximity to the representation of Christ, the central mosaic in the apse of San Vitale in Ravenna. Such pictorial deification of an Empress and her female retinue was unprecendented in Christianity. Subsequently, iconoclasic reform swept the Eastern Byzantine Empire, and with it the many other imperial portraits of Theodora. Imperial mosaic portraits continuous with a representation of Christ were virtually impossible to eradicate within a church. That judicious choice of artistic medium, together with the fact that following Justinian's reign the entire Western Christian Empire in Italy collapsed leaving its architectural monuments in disuse, accounts for the survival of Theodora's likeness, fixed into place just months before her death from cancer.

The idea of iconoclasm might be viewed as the key to the technique used in the past literally to deface eminent women rulers whose existence alone could survive in visual monuments. It is noteworthy that the portraits of Hatshepsut, Nefertiti, Livia, and Theodora remain. It is certain that each woman's portrait was extensively reproduced in many media during the course of each reign. For instance, Queen Nefertiti's famous profile bust, originally

part of a composite stone figure, was carved by the illustrious Tuthmose. His head, in turn, served as a model for lesser artists who produced portraits of royalty. A studio workshop tradition of prototypes, intended to serve as models for local and regional copyists, appeared in Egypt as a method to disseminate royal portraits no matter how abstract and formal, whether a "likeness" or not. All portraits of Nefertiti were found by archaeologists who unearthed the studios of Tuthmose who, upon the iconoclastic destruction of Amarna, royal Egyptian capitol during the reign of Akhenaten, was at work with his sculptors on a number of original and cast representations of the entire family.[8]

Among the most ironic examples of selective iconoclasm in the history of art are those related to the visual remains of Queen Hatshepsut. A brief sketch of her life is essential. As a princess she married her brother, as was common in matrilineal descent of royal Egyptian families. Her husband fathered a male child for the throne by a common woman of the harem. Upon her husband's premature death, Hatshepsut became regent and appointed the young prince and heir as chief priest, conveniently out of the way.

For the first time in history, Hatshepsut had herself crowned as pharaoh and assumed all the visible attributes and regalia, including the false beard, of the divine male king. She appointed her love, the commoner Senmut, Fig. 13, as one of the highest officials of her administration; all other high officials were known to be loyal to her alone. The life-size quartzite enthroned figure of Hatshepsut, Fig. 14, in the collection of the Metropolitan Museum of Art, is one of the surviving representations of Hatshepsut. It was excavated by museum archaeologists at the site of her mortuary temple, found in the debris caused by the ruination of all figurative evidence of the

female pharaoh when she died or disappeared from history upon the ascendency of Thutmose III, the prince who succeeded in reclaiming the throne and settling old debts.

An eloquent painted relief from Karnak, Fig. 15, site of many New Kingdom pharaonic religious monuments, is all that remains of Hatshepsut's image in this holy city of temples dedicated to the gods. Her eerie, gouged silhouette, the ghost of a nobody placed beside the pharaonic cartouche of a nobody, stands between the gesturing sacred gods. Historians have dealt as cruelly with Hatshepsut because her successor, Thutmose III, added the twenty years of her reign to those of his own in all official records, which remained unquestioned until modern times.

If it weren't for the undeniable magnificence of Hatshepsut's mortuary temple at Deir-el-Bahri, something not so easily gouged out or falsified by successors, we would probably have forgotten about the historical existence of the Queen. Actually, desert sands covered up and abetted the earlier iconoclast's deeds. Expressive of the human intellect in its ordered sequence of horizontal and vertical harmony within the permanent yet shifting forms of nature, the mortuary temple against the cliff sides was the supreme achievement of the architect Senmut, whose portrait, Fig. 16, as the tutor of Hatshepsut's daughter, Princess Nefrua, remains. One wonders if this curious sculpture, which encases the beloved of Hatshepsut in the same block with her daughter, might not also be a portrait of father and daughter.

Queen Hatshepsut's loyalty to Senmut is evidenced by two historical facts. Work on her mortuary monument, as well as his own tomb located directly beneath hers, was begun very early in her reign; this entire monumental project was entrusted to the single guiding intelligence of a trusted

individual.[9] This unique and commanding temple-tomb complex was built next to and dominated by its superior command of form and conceptual restraint, a temple-tomb complex built five hundred years earlier by a male pharaoh, Fig. 17. Hatshepsut's monument crowded out and towered over the earlier monument, and is thought to have been intended as a devastating critique of and triumph over her predecessor. Here is the first instance of the uppity female!

All thematic and pictorial ornamentation of Hatshepsut's temple are feminine, from its dedication to the cow-eared, human-headed goddess of fertility, pleasure, and childbearing, Hathor, Fig. 18, to motifs commemorating Hatshepsut's mother's divine (immaculate) conception of the future Queen, Fig. 19. Many reliefs commemorating the successful voyage to the sub-Saharan Land of Punt, which include a portrait of the corpulant Queen of Punt, Fig. 20, show the commercial politics and political achievements of a unique feminine ruler.

The salient feature shared by each of these ancient women, evidence of which survives in varying degrees in visual art, is the intellectual and emotional dominance they enjoyed in the face of male-dominated societies. They commanded the unswerving private and personal loyalty of consorts who in turn publically carried out their mutually agreed upon policies.

Monuments of ancient architecture, sculpture, and painting reveal the brilliance of Hatshepsut, Nefertiti, Livia, and Theodora as queens and empresses wielding power. Historical documents, as in the cases of Livia and Theodora, reveal the policies women were usually forced to follow in order to wield that power.

Livia's was a life-long policy — she lived to the age of eighty-four —

of personal attentiveness and accommodation to the single person who transformed her life.

> I myself lived in all modesty and honor, did everything to suit him [Augustus] with pleasure, never interfered unasked in his affairs, never stuck my nose into his love affairs but always acted as if I had not noticed anything.[10]

Such expediency worked well in the long run, as the empress well knew. Augustus' heirs to the throne, born to his daughter by a previous marriage, mysteriously died as children thus freeing the way for Livia's son by her previous marriage, the widely disliked Tiberius, to ascend. Through the establishment of her line, Livia assured her triumph as the immortal ancestress of divine emperors.

Analysis of the landscapes at Primaport[11] has revealed that these fresco paintings, in addition to their distinction as the first pure landscapes of the West, may possibly mask discreet allusions to classical gods and goddesses, particularly Venus, goddess of love and fertility. The seemingly natural selection of trees, shrubs, flowers, and birds may — in the pantheism of classical times — allude to elements of nature sacred to the deities worshipped. The quince and pomegranate comingle with pines, oaks, and laurels. Roses and poppies thrive among the ivy, myrtle and palms. Birds, which together symbolized the spirit of air and of life, especially were sacred to Venus. Here, it is possible to imagine, might have been planned a room sanctified by imagery of love and the presence of the gods, a room untroubled by worldly cares, literally an amatory sanctuary but actually a hall of state. It would be difficult to imagine a more appropriate setting for Livia to carry out her life-long policy of living "in all modesty and honor...with everything to suit him with pleasure."

Even this briefest of sketches of the patronage of great works of art by historical women is suggestive of the probable role of women as patrons and subjects of great ancient, historical, but anonymous works of art and architecture. Women, like great painters, sculptors, and architects, have been the victims of historical omission whereby ancient chroniclers focused their attention exclusively on the power of male rulers and their political, dynastic ambitions. Monuments associated with male rulers were viewed — indeed were visible — only as manifestations and extensions of the personal power and glory of the ruler.

Recent feminist scholarship[12] in ancient history, more than any other (known) body of work with a developed methodology and critical framework, offers the greatest promise to art historians attempting to unlock the rationales which buried the identities of great women and great artists of the past. This essay, which attempts to scrutinize the long-overlooked power both of prominent ancient women and the artists they inspired, directed and patronized, must itself be viewed as an exploratory effort to align male, female, and artists' powers on a common historical matrix, and to scan such a configuration with some of the tools now available to us late in the twentieth century. This is just a beginning, and long overdue.

Notes

1. This paper, prepared as part of the substantive changes in materials treating themes of women in the history of art courses at Stephens College, was prompted by a response to one of five "educated person" concepts recently affirmed by Harvard University faculty in its Core Curriculum proposal (1978). The passage relevant to this paper reads "An educated American...cannot be provincial in the sense of being ignorant of other cultures and other times..." An important, stimulating volume of papers, Conceptual Frameworks for Studying Women's History, a Sarah Lawrence College Women's Studies Publication of 1975, offered invaluable assistance in formulating some of the points raised here.

2. Mary D. Garrard, "Of Men, Women and Art: Some Historical Reflections," Art Journal 35, no. 4 (Summer 1976): 324-5.

3. I have in mind a recent article by Svetlana Alpers, "Is Art History?" Daedalus 106 (Summer 1977): 1-16, in which she reviews methods and achievements of those scholars who utilize the history of art in the sense intended by this short sketch. While atypical of the discipline, the sociological-historical use of works of art as paradigms of the culture of their time has been employed as a method by a significant number of the most stimulating if controversial art historians. As a tool to gain access to the history of women, the method is the best one available at this time.

4. Verena Zinserling, Women in Greece and Rome, New York, 1973, 66.

5. Ibid.

6. The precise purpose of this room has never been determined. The most humorous interpretation was proposed by Seutonius who thought it would have made an excellent place to sit out the heavy thunder storms of summer which frightened Augustus. An extensive discussion of the room's possible religious, public, and private uses is found in Mabel M. Gabriel, Livia's Garden Room at Prima Porta, New York, 1955, 6f.

7. See Charles Diehl, Theodora, Empress of Byzantium, New York, 1972, 67.

8. The most thorough description of the archaeological finds of the studios of Akhenaten's sculptors is found in Cyril Aldred, Akhenaten and Nefertiti, New York, 1973, 58f.

9. History traces only one instance preceding that of Senmut as the single guiding intelligence behind the building of such a monumental memorial architectural complex. Imhotep, later worshipped as a god of medicine, is credited with having been architect to the pharaoh Zoser, of the III Dynasty (c. 2750 B.C.). It was he who introduced ashlar blocks of stone as the building material memorializing the domestic brick used for previous tombs.

10. The quotation is taken from Dio Cassius 58.2, and appears in Zinserling, 67.

11. This interpretation originated in the extensive analysis made by Gabriel, 12f.

12. See Marylin Arthur, "Women in the Ancient World, "Conceptual Frameworks for Studying Women's History, op. cit., 1-15.

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The Angel in the House and the Essential Angel

Literature creates for us, all of us, a multi-faceted mirror. It presents to us images of our world, other worlds, other persons, and ourselves. Sylvia Plath, in her poem, "Mirror," describes with horror what the mirror can do to a woman:

> I am silver and exact. I have no preconceptions.
> Whatever I see I swallow immediately
> Just as it is, unmisted by love or dislike.
> . . . . . .
> I am important to her. She comes and goes.
> Each morning it is her face that replaces the darkness.
> In me she has drowned a young girl, and in me an old woman
> Rises toward her day after day, like a terrible fish.[1]

The problem of aging and the inevitable loss of beauty is a complex problem for women, but it is not the subject of this paper. I would like to examine instead two different images which the mirror of literature has presented and does present to us and to our women students.

Literature both reflects our culture's view of women and, in turn, shapes that view. One of the images which is pervasive in nineteenth-century literature is that of the angel of the house, the little woman with the keys to the home and to happiness. This image is central to the works of Dickens, Tolstoy, and much of Victorian prose fiction. Tillie Olsen, in her article, "One Out of Twelve," describes another angel in twentieth-century writings, that of the essential angel, the woman whose family is dependent upon her for economic, as well as emotional, sustenance. Both of these images have established for me

a set of impossible to realize, but necessary goals toward which I must strive and inevitably fail to reach. I have no solution; this essay has no thesis; but the images should be described.

While reading Working It Out this fall, many of my students were very discouraged. They would ask, "Is it really that tough?" Are all of these women super-sensitive?" Near the end of the course, one woman in the class said rather tentatively, "Well, at least we are beginning to understand the problems of 'working it out' as women. That does give us some kind of advantage, doesn't it?" As teachers, we all believe that understanding is "some kind of advantage." So this essay is an attempt to begin to understand these two crucial images of women.

I
The Angel in the House

It would be fascinating to examine the history of this image of woman. Where did it begin? Was it a dominant view of women before 1700 and the rise of the leisured middle-class merchant wives in England? The scope of this paper (and of my reading) does not permit an answer to these questions. But the great nineteenth-century novels which I read and loved as an adolescent repeatedly create women with the characteristics of the angel in the house. Virginia Woolf describes this heroine in her article, "Professions for Women":

> She was intensely sympathetic. She was immensely charming. She was utterly unselfish. She excelled in the difficult arts of family life. She sacrificed herself daily. If there was a chicken, she took the leg; if there was a draught she sat in it--in short she was so constituted that she never had a

> mind or a wish of her own, but preferred to sympathize always with the minds and wishes of others.[2]

Ignoring the ironic tone and recognizing the overstatement of this passage, we can see here the heroine of Tolstoy and Dickens, the Victorian model wife and mother.

In Tolstoy's short novel, Family Happiness, the heroine Marya Alexandrovna, is adored by her husband-to-be and playfully referred to as his "little violet." She basks in his affection but later in the novel begins to resent the fact that he regards her as "a delightful child who must be humored and kept quiet."[3] Sergey is very confused by her resentment and begins to withdraw his love from her. Why should she want to understand his problems with the estate? What concern is it of hers that the serfs are poor or in need of help? Her one attempt to help the serfs (giving a bereaved father her pin money) and her exaltation over this act of charity serve only to reinforce the reader's sympathy for her helplessness. For about a year in Petersburg, Marya tries to live a life for herself as well as Sergey. But she learns at the end of the novel that such a life does not give her happiness and even irreparably damages Sergey's love for her. At the conclusion of the work, Marya has learned her lesson: "to live for others was the only true happiness," a truism which occurs several times in the novel. There is a poignancy and depth of characterization in Marya which the stereotype of the angel in the house fails to capture. But Tolstoy's message is clear: Marya should seek happiness where it is to be found: in self-abnegation and the service of others.

Modern literary criticism has centered upon Dickens' women as the primary example of this image. A few quotations from some of Dickens' major works will portray the Dickensian angel of the house:

1. from David Copperfield

> She [Agnes] had a little basket-trifle hanging at her side, with keys in it, and she looked as staid and as discreet a housekeeper as the old house could have.[4]
>
> Oh Agnes, Oh my soul, so may thy face be by me when I close my life indeed; so may I, when realities are meeting from me like the shadows which I now dismiss, still find thee near me, pointing upward![5]

2. From Bleak House (the voice of Esther Summerson)

> The people even praise me as the doctor's wife. The people even like me as I go about, and make so much of me that I am quite abashed. I owe it all to him, my love, my pride! They like me for his sake, as I do everything I do in life for his sake.[6]

3. From Dombey and Son

> My Dombey would have reasoned: That a matrimonial alliance with himself must, in the nature of things, be gratifying and honourable to any woman of common sense. That the hope of giving birth to a new partner in such a house, could not fail to awaken a glorious and stirring ambition in the breast of the least ambitious of her sex. . . . That Mrs. Dombey must have been happy. That she couldn't help it.[7]

Again I must apologize for overstatement. There is an ironic edge to some of these portraits, especially in the words of Mr. Dombey. But it is evident that Dickens viewed the element of care for others as the central virtue in his women characters. These women should look after and care for the others in their lives, particularly the men.[8]

The most saccharin portrait of the stereotypical angel in the house appears in the long poem by Coventry Patmore, published in 1915.

In this work of over 140 pages of tribute to the little woman, Patmore describes his angel as a "destined maid" who offers herself up for sacrifice, who receives joy only from her husband's pride in her, and who has "made brutes men and men divine."[9]

It is this work and the "ideal" woman which it describes which is the subject of Virginia Woolf's essay, "Professions for Women." She describes this angel as a phantom which she must kill in order to be a woman writer.

> Had I not killed her. She would have killed me. . . . Thus, whenever I felt the shadow of her wing or the radiance of her halo upon my page, I took up the inkpot and flung it at her.[10]

I smile as I read this passage and again bless Virginia Woolf and other women like her who have attacked this phantom for those of us living in the twentieth century.

But even as I write, I realize that the phantom is not dead for me nor for many women of my generation. The shadow of that wing still is present. Tess Slesinger in 1935 wrote of the desire of every man to have "the little woman waiting at home."[11] And do we, as women, not mold ourselves to fit the men's image of us? If he wants me to be the "little woman," I'll try my darndest to be just that.

In West Virginia (sorry, gang!) the angel of the house image becomes the "good woman." How often have I heard --

> "He's a little wild, but he'll be alright if he gets a good woman."
>
> "Why, she's really a good woman; you could eat all the dirt you could find in her house."
>
> "I stopped by at nine o'clock and, mercy me, she hadn't even red up the kitchen, and I always thought she was a good woman."

I know it is ridiculous; but I still feel a twinge of guilt when the refrigerator shelves are sticky or the dust collects on the coffee table. Am I not a good woman? Can I never be the angel of the house? I'm sorry, Virginia Woolf, but the shadow of her wings still haunt me and the shine of her halo illumines the fingerprints on the bathroom door. For many of us, she is not yet dead.

II
The Essential Angel

And in our lifetime, the angel of the house has been joined by the essential angel. Tillie Olsen defines this phantom as the "maintenance-of-life" woman.[12] Many of the women we are now teaching here at Stephens may see reflected in their mirror women whose families depend upon them not only for emotional support but also for economic survival. It would be redundant for me to reiterate the statistics concerning the percentage of women who will work full time. We are all familiar with the fact that more and more women combine a career and a family. That society now permits, though reluctantly at times, such a lifestyle for women is indeed a progression from the societal expectations for women several decades ago, but this new option carries with it new terrors. How many "total" commitments can a woman maintain?

Grace Paley, in a tone radically different from that of Virginia Woolf, describes this essential angel in"A Subject of Childhood":

> I have raised them all alone without a father to identify themselves with in the bathroom like all the other little boys in the playground. Laugh. I was forced by inclement management into a yellow-dog contract with Bohemia, such as it

> survives. I have stuck by it despite the encroachments of kind relatives who offer ski pants, piano lessons, tickets to the rodeo. Meanwhile I have serviced Richard and Tonto, taught them to keep clean and hold an open heart on the subjects of childhood. We have in fact risen mightily from toilets in the hall and scavenging in great cardboard boxes at the Salvation Army for underwear and socks. It has been my perversity to do this alone . . . .[13]

This portrait of the essential angel describes the single parent, the woman required to support her family financially. But the concept of the essential angel can be expanded to include all of those women who seek to lead at least two lives (perhaps it's three, or four, or ...). This image encompasses the lives of most of us, as professional women and wives and mothers.

Sylvia Plath's poetry and her suicide are perhaps the most vivid illustration of the agony and guilt which can result from a woman's attempt to be such an essential angel. Her love of her children and her reverence for their beauty were deep and central to her existence. How could she "just get a babysitter"?

> From "Child":
>
> Your clear eye is the one absolutely beautiful thing
> I want to fill it with colors and ducks,[14]
>
> From "Morning Song":
>
> One cry, and I stumble from bed, cow-heavy and floral
> In my Victorian nightgown.
> Your mouth opens clean as a cat's. The window square
>
> Whitens and swallows its dull stars. And now you try
> Your handful of notes;
> The clear vowels rise like balloons.[15]

But Plath's poetry was also a total commitment. She had to wake at "four in the morning, that still blue almost eternal hour before the baby's

cry"[16] to write. And she could not; her poems

> do not live; it's a sad diagnosis.
> They grew their toes and fingers well enough.
> Their little foreheads bulged with concentration.
> If they missed out on walking about like people
> It wasn't for any lack of mother love.[17]

She did not have the energy; she could not be all that she required herself to be. She sought to be the essential angel, an impossible requirement, and she failed.

In her essays and short stories, Tillie Olsen describes a similar dilemma. In "Silences: Why Women Don't Write," Olsen quotes a statement by H. H. Richardson, "'There are enough women to do the childbearing and the childrearing. I know of none who can write my books.'" Then Olsen responds, "I know of none who can bear and rear my children either."[18] Surely a woman in the United States in the 1970's must not have to choose between a career and a family! But this essay does not present a solution, only a description.

The essential angel as an image is menacing to many women, not just to women writers. A cursory look through the Reader's Guide for the last three years reveals a plethora of titles which suggest that women can "have it all." Here are just a few: "Can you have everything and still want babies?" "Are you a supermom?" "I am the Mother of Eight, a Housewife, a Feminist -- and Happy," and "Should a Career Woman Have Children?"

The characters created by Tillie Olsen and Grace Paley in their short stories reveal the conflict and guilt caused by the woman's desire to be fulfilled, complete, more than just the little woman in the house. [illegible] in "Tell Me a Riddle," remembers the times when she tried to stay

awake, after the children slept, to read Chekov, only to be cajoled to go to bed with her husband. Grace Paley, in "Wants," describes the young wife who wants to be the angel of the house, the independent woman, and a unique individual. But her husband says to her, "You'll always want nothing."[19]

The essential angel, then, adds the goals of independence and self-sufficiency to those of dependency and self-denial. Can any one individual be everything--fulfill the needs of those she loves and satisfy her personal desires as well? Again, more questions with no answers.

III
Conclusion

Whatever the possible answers to these questions may be, they surely must concern themselves with the shift from the view of a woman as an angel, to a view of a woman as a woman. The word angel has connotations which suggest a life which is not possible, not real, and perhaps not even desirable. Patricia Meyer Spacks suggests a possible direction for the conclusion of this essay when she writes:

> Women's needs, one feels after reading many of their books, are identical with men's. Perhaps the balance may be different, but the substance is the same: for work and love, for independence and dependency, solitude and relationship, to enjoy community and value one's specialness.[20]

All of us, then, are striving to satisfy the same needs, but the phantoms and obstacles which block the path are more threatening to women. The angel of the house and the essential angel are formidable spectres and frighten many of the women of the twentieth century as they did their mothers and grandmothers.

Many of us do not have the self-assurance of Maya Angelou when

she writes:

> Pretty woman wonder where my secret lies.
> I'm not cute or built to suit a fashion model's size
> But when I start to tell them,
> They think I'm tellin lies,
> I say,
> It's in the reach of my arms,
> The span of my hips,
> The stride of my step,
> The curl of my lips.
> I'm a woman
> Phenomenally.
> Phenomenal woman,
> That's me.
>
> (From And Still I Rise)

Most of us need a strong does of such self-assurance. We need to be proud of our femininity. And we are learning. I was discussing this paper with my family over the Christmas holidays. And to silence all my questioning, my brother-in-law said with great authority, "Every person has his limitations, and a woman . . . well, she's born a woman." As I caught my breath, I realized with great delight that both my son and daughter were "taking him on" in confident tones. "What do you mean? Are women inferior??? Like Mexicans and Black???" While I was searching for tact and rationality, George and Julianne answered him. Perhaps the next generation . . . .

Catherine Davis describes her mother, not as a Supermom, or the sustaining angel, but

> what a hell on wheels she was
> but drive! indestructible (almost)
> . . . . . .
> stopping
> only to refuel
> and then drive on like mad to make up
> for lost time
> (losing
> the way) and
> always in a storm of rage laughter
> torrents of
> words and
> wit
> curses and

tears
. . . . . .
In the determined
course of her life
she gave as
good
as she got
and
here I am[21]

I think that all of us would rather be a "hell on wheels" than an angel of any kind. The women at Stephens must understand the images which define and distort them. And they need to strive, not for perfection, but for completeness. Carl Jung wrote, "Perfection is a masculine desideratum, while the woman inclines by nature to completeness."[22] I am not at all sure that I agree; in fact, my response is "No, it's the other way around." But surely the search for completeness is a more viable and more rewarding quest. The struggle toward perfection, for the angel, necessitates failure and guilt. But the drive for completeness can reward a various and multi-dimensional life. Lillian Hellman ends her book with the following paragraph:

> I do regret that I have spent too much of my life trying to find what I called 'truth,' trying to find what I called 'sense.' I never knew what I meant by truth, never made the sense I hoped for. All I mean is that I left too much of me unfinished because I wasted too much time. However.[23]

An "unfinished woman" -- why not? The phrase connotes femininity and process, even striving, and a lifetime of growing. Perhaps the angel in the house and the essential angel should yield to the "unfinished woman . . . . However."

FOOTNOTES

[1]Sylvia Plath, Crossing the Water (New York: Harper and Row, 1971), p. 34.

[2]Virginia Woolf, "Professions for Women," Collected Essays, II, (New York: Harcourt Brace and World, Inc., 1925), p. 285.

[3]Philip Rahv, ed., The Short Novels of Tolstoy (New York: The Dial Press, 1946), p. 126.

[4]Charles Dickens, David Copperfield (New York: New American Library, 1962), p. 229.

[5]Dickens, David Copperfield, p. 870.

[6]Charles Dickens, Bleak House (New York: New American Library, 1964), p. 880.

[7]Charles Dickens, Dealings with the Firm of Dombey and Son (London: Oxford University Press, 1950), p. 2.

[8]Jenni Calder, Women and Marriage in Victorian Fiction (New York: Oxford University Press, 1976), p. 98.

[9]Coventry Patmore, "The Angel in the House," in Poems (London: G. Bell and Sons, Ltd., 1915), pp. 5, 15, 18, 20.

[10]Woolf, p. 286.

[11]Tess Slesinger, "On Being Told That Her Second Husband Has Taken His First Lover," in Images of Women in Literature, 2nd ed., ed. Mary Anne Ferguson (Boston: Houghton-Mifflin, 1977), p. 86.

[12]Tillie Olsen, "One Out of Twelve: Women Who Are Writers in Our Century," in Working It Out, eds., Sara Ruddick and Pamela Daniels (New York: Pantheon Books, 1977), p. 334.

[13]Grace Paley, "A Subject of Childhood," The Little Disturbances of Man (Garden City, New York: Doubleday and Co., Inc., 1959), p. 139.

[14]Sylvia Plath, Winter Trees (New York: Harper and Row, 1972), p. 18.

[15]Sylvia Plath, Ariel (New York, Harper and Row, 1961), p. 1.

[16]Olsen, "One Out of Twelve," p. 333.

[17]Plath, Crossing the Water, p. 20.

[18]Tillie Olsen, "Silences: When Women Don't Write," in Images of Women in Fiction: Feminist Perspectives, ed. Susan Cornillon (Bowling Green, Ohio: Bowling Green University Press, 1972), p. 109.

[19]Grace Paley, "Wants," Enormous Changes at the Last Minute (New York: Dell Publishing Co., Inc., 1960), p. 12.

[20]Patricia Meyer Spacks, The Female Imagination (New York: Alfred A. Knopf, 1975), p. 320.

[21]Catherine Davis, "She," in Ferguson, ed., pp. 128-130.

[22]Carl Jung, "Man and Woman," in The Feminine Image in Literature, ed. Barbara Warren (Rochelle Park, New Jersey: Hayden Book Co., Inc., 1947), p. 256.

[23]Lillian Hellman, An Unfinished Woman (Boston: Little, Brown, and Co., 1969), p. 280.

POLITICAL SCIENCE AND THE LIBERATION OF THE LIBERAL ARTS

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Preface

Those who prepare diligently, and marry well, who build their careers, settle for less than the truth in human affairs, prefer security to greatness, and counsel prudence over love, are the false prophets and betrayers of a nation.[1]

The major ideas found in this paper build on those I presented to this group in November. To refresh our memories I have attached an expanded version of the outline I used during that presentation.[2] The essence of my argument is that whatever else the education of women in the United States in our time seeks to accomplish it must be directed toward a change in our social value system from a primary commitment to individual freedom toward one of social justice and equality for all citizens; a shift from a primary concern for personhood to one for neighborhood.

This paper is an attempt to sketch my perception of the role political science can play in the development of a feminist-humanist curriculum for Stephens College students. I have attempted to accomplish this in as brief a paper as possible (no small task for me). The product, therefore, is less definitive and more speculative than I first desired. However, its synoptic form does have the potential virtue of providing substance for our group discussions.

From the discussion following Tom Dillingham's paper, it is clear to me that each of our disciplines is struggling, in the face of strong attacks from within and without, to find its "soul", its reason for being in the academy. As with the other disciplines, political scientists have been carrying on a heated debate about the nature of what we study and how we go about studying it. The substance of that argument is important to our discussion today. The following is an outline of its essential characteristics.

The three movements which have shaken our society since World War II (the civil rights, student and women's movements) have had as great an impact on political science as the other academic disciplines, but that impact was not as profound as that created by the Vietnam war. The movements gave us data for doing our work, the war changed the way many of us have gone about doing political science. The

following, written by two leaders of the Caucus for a New Political Science, accurately reflects the thinking and reactions of many of my professional colleagues to our growing awareness of the intimate relationship of some other of our colleagues to the war and many of the other problems so obviously tearing our society apart during the 1960's.

> The CNPS, a caucus within the American Political Science Association (APSA), was formed in 1967 to challenge the complacency of American political science, its conservatism, its government links and, above all, what the dissidents called the "irrelevance" of the discipline. Political science, its critics argued, was by and large devoted to perpetuating the dominant institutional and ideological interests of American society. Many political scientists were doing research for and advising the CIA and the Department of Defense. Officers of the APSA, it was found, were linked to Operations and Policy Research, and CIA-funded research organization, and the association had also received funds from the CIA through such conduits as the Asia Foundation.
>
> Dissident political scientists, with the knowledge of the current realities of the discipline, and in the light of their discontent over the war in Vietnam and the unmet social needs at home, denounced the insidious direction so much of the profession was taking. They did not reject the role of political scientists in policy making, only the particular uses of knowledge to which much of the profession was now committed and the complacent-even positive-attitude adopted by many political scientists toward these developments. What the reformers attacked, therefore, was the willing use of <u>their</u> discipline to sustain and reinforce corporate liberalism in America.[3]

Those who challenged the establishment of the discipline along these lines differ on many particulars but agree that three fundamental questions have to be asked and answered at this time if political science is to make any contribution to changing the social-political ethos in which we live.

> How do we define politics?
>
> How and what do we teach people about politics?
>
> Why do we teach people about politics?

It is at the point of raising these questions that feminist thought most forcefully joins the attack on the established way of doing political science. Feminist scholars accuse traditional political science of defining politics in ways which implicitly depreciates the roles played by women in the political system. Further they charge that the way in which political science is taught reinforces the sexist bias of the established elites of our society. Finally, the charge is made that political scientists uncritically prepare students for leadership roles in institutions whose implicit, if not explicit, role is to exploit and oppress the many for the sake of the few. In short, feminist thinkers have joined the other challengers to the liberal establishment, which has thought about, taught about and practiced politics in the United States since World War II, in affirming that the conventional wisdom of intellectual discourse in politics must be overthrown. Norman Jacobson, a non-feminist challenger, stated the challenge in terms of early American political thought which are useful to our thinking and discussion.

> ..both Madison and Paine appealed to history, and although history showed the same face to both of them, a faced marred by interest, avarice, and a lust for power, the values which they discovered in it were radically different. For Madison, what has been must be; for Paine what has been must be changed. In this, Madison and the political scientist are alike; fact is lawful sovereign. In this Paine and the humanist are alike: fact is often the tyrant to be overthrown.[4]

Feminist critics stand as the Paine's of our time calling for the overthrow of the Madisonian establishment.

The literature of the feminist critics of the political science establishment is found almost entirely in the form of published articles and unpublished papers given at professional meetings.[5] Monographs and readers on the topic women in politics have begun to appear in some quantity, but only a handful represent significant attempts to be careful, balanced scholarly contributions.[6] Without pretending to speak for all feminist political scientists, I want to devote the

remainder of this paper to an exposition of a functional model of feminist scholarship developed by women political scientists with which I think most feminist scholars in the field would agree.[7] Within the discussion of the model I have included a few suggestions of what its curricular and institutional forms at Stephens might look like.

To the best of my knowledge, Ray Boals was the first political scientist to identify three functions for feminist scholarship: "the expansion of empirical knowledge, the careful critique of existing theory and the reconceptualization of core concepts."[8] It is my contention that political science (indeed the social science in general) at Stephens, if they are to serve the goals of women's education, must fulfill all these functions.

To begin, "the feminist perspective raises the question of whether political science is a discipline created by man who had failed to notice the very real political behavior of women because its form differed from that of their own."[9] The answer is obviously yes. Until very recently, the study of politics has centered its attention exclusively on male political elites, male-dominated institution and theories of politics which assumed those elites and institutions to be the norm for all political behavior. That study and teaching have socialized all but the most recent student generations to accept female political participation as marginal at best to mainstream politics.[10] Most of the work being done on women in politics at this time is directed at gathering and interpretating data which reveal the roles women play in the "male" world of politics. Some of the best work has been done by a Stephens graduate, Jeane J. Kirkpatrick.[11] These works can be and are incorporated into our courses. But, research and teaching must be broader if the purpose of feminist criticism is to be served. Lynne Inglitzen points out, for instance, that little has been done by political scientists to study the temperance, social welfare and suffrage movements, in all of which women

played leading roles.[12] Women scholars have gradually forced research and teaching of political theory to be given over to the examination of the contributions of women to political thought; Wollstonecraft, Luxembourg, Goldman, Firestone, Arendt, Rand appear in recently published readers of the history of political thought. New editions of their works have been or soon will be published.

Yet the surface has just been scratched. I think there is a significant role for a college like ours to play in this area of expanding the data resources for scholarship. We have done nothing toward examining the role our graduates have played in political life; there are persons to be interviewed and papers to be collected. Senior students as well as members of the faculty can participate in such activity. Further, there is in the National Archives and the various Presidential libraries a large and potentially valuable collection of papers of women who have played significant roles in national politics. Those papers should be collected on microfilm in one place to the advantage of all scholars wishing to work on them. Why not in the Hugh Stephens Library? Such a collection here would make us be in fact <u>the</u> center for the study of women in the midwest. Further, such a collection would attract other papers, and I daresay, some money. I doubt seriously if any other major library has asked for many of the papers of the Missouri women who are now holding public office. I am equally certain that little attention is being paid to the papers of women who are leading figures in the various local private institutions which play important political roles. Attention to fund raising for such purposes has the potential of not only reestablishing Stephens as a leader in scholarship, but also for attracting funds which go to institutions which give highest priority to their academic resources. In short, the function of expanding our knowledge of the contribution of women to political reality has institutional as well as curricular implications.

The second function of feminist scholarship in political science is to offer criticism of the standard literature of the field. Here the attack on politics as a man's world is most telling and the most useful in developing feminist theories of social change. Traditional scholarship in political socialization and political participation has shown women as infrequent, passive participants in the political process, persons dependent on the lead of others (fathers, husbands and/or dominant male political leaders). Well meaning, idealistic at best, and hopelessly moralistic and unsophisticated at worst, women are treated in this literature as an independent variable of no greater importance than age, geographical location, and income.[13] Feminist research into political socialization and political participation has begun to uncover different patterns of activity and to project different scholarly assumptions. To take the latter first, it has laid the basis for questioning the assumptions of the research underlying traditional theory. Their careful study of traditional research instruments reveals them not to be neutral information-gathering devices. Many are formulated in ways that reflect conventional sexual stereotypes which in turn elicit responses which reinforce traditional understandings of sex roles in society and politics.[14] "Thus political attitude research is itself part of the political process of attitude formation and transformation."[15] Second, it has begun to show "the powerful role of sex stereotypes in differentially socializing girls and boys into the political attitudes and behavior they would hold as adults."[16] Iglitizen, in summarizing her work says,

> The feminist view .. stresses institutional exclusion, lack of access to requisit knowledge and techniques, and sex-stereotyped channeling away from the public sphere. Feminists explain women's peripheral status in political life, in short, by "a socialization process that transmits to women's attitudes, values and behavior patterns inconsistent with political involvement.[17]

The implications of these research efforts are truly radical not only for scholarship but also for institutional life. If, as Boals maintains, political research is part of the process of political attitude formation and transformation, then this work can be used "not only to understand the world, but also to change it in desirable directions...one of the central tasks of feminist theory as it develops will be to help us understand the complex relationship between entering into an ongoing system and transforming that system into one that is in fact capable of meeting the needs of all humans, females as well as males."[18] To state the case in the simplest form, if Stephens College honestly sees itself as committed to the implementation of the goals of full equality for women, it must begin the process of positioning itself as an institution dedicated to social change—internal change and change in the policy. Realistically, it is doubtful that the college can change very quickly from its commitment to the status quo to active engagement in research, teaching and action for the sake of equality and justice. (At the very least, such a change demands, for most of us, a radical re-orientation of our understanding of the nature and function of higher education). Is it unrealistic, however, to conceive of a cadre of teachers, administrators, and students dedicated to such research, teaching and action which can, by means of its professional work, open for others the possibilities of creativity inherent in a commitment to social equality and justice? It is something we can talk about, at least.

The final function of feminist scholarship is to reconceptualize the core concepts of the discipline. Here the most controversial and creative work is being done. This work has not yet provided us with new paradigms, but it is promising in its content and direction. Three feminist political science themes seem to be developing. First, Iglitizen and her colleagues are attempting to generate

novel models of understanding male and female roles in politics.[19] In their work in political anthropology they have begun to focus on patriarchalism as a "provocative and powerful explanatory tool to comprehend and explain sex-based differences in political behavior."[20]

The second "...is the need to see as politically substantive concerns that have been conventionally thought of as private and apolitical."[21] Here the feminist theorist attempts to probe the political meanings of what has become a common feminist idea, the personal is the political. Kate Millett[22] and Susan Brownmiller have been two of the most prominent theorists advocating the idea. Iglitizen has led political scientists in exploring the implications of the idea for political theory.

> ...the study of power, conflict and decision-making has been constricted. The whole gamut of micropolitics inherent in interpersonal relationships has been ignored. A broader view of "the political" incorporates the historical power of fathers over families, husbands over wives, and parents over children, and points out the connection between patriarchal families and patriarchal states. Accordingly, some feminists argue that "the personal is the political" and include within their courses such topics as sexual politics and family politics, for there is no area within this new conceptualization of politics which is excluded from scrutiny.[23]

Boals wants to push this research further:

> The definition of politics which follows from this formulation is that whatever is shaped by laws, ideologies or institutional forms is political. In my view, that definition is a step in the right direction but does not go quite far enough, for we still need to ask what makes laws, ideologies and institutions political. The answer, I would argue, that they could be other than what they are at any given time; that is they are not the expression of innate and immutable biological or psychological determinants, but rather express the outcome of human choice. But that is also true of human relationships generally, whether or not they are shaped by general societal patterns. It would therefore be more straightforward, as well as more broadly inclusive, to define as political any human relationship, at any level from the intrapsychic to the international, provided it can be shaped and altered by human decision and action.[24]

This work is very promising for projects such as ours. It is providing an empirical base for a very ancient contention of Western normative political theory that the political is necessary as an ingredient in any comprehensive definition of human nature. This focus of feminist theory is inextricably bound to the next. They have been separated here only for analytical purposes.

The third theme found in most feminist political theory is "the need to move away from definitions of politics that center on competition for power to conceptions that are oriented to shared values and interpersonal relationships."[25] This theme is shared with those other political scientists committed to change[26] .. mentioned above. This theme was also found in the ideas I introduced into our discussion in November. To move from conflict to cooperation, from selfhood to neighborhood allows us to "focus not on conflict and competition among interest groups, but on structural arrangements that get in the way of the good relationships."[27] However, conflict cannot be completely ignored. To examine the political importance of interpersonal relations is to open the possibility of bringing to awareness the political nature of our existing social relationships which have important conflict dimensions. Such a process allows us to bring into the public arena for political and legal resolution many conflicts which traditional political science and practice refuse to acknowledge.[28] In sum, feminist political theory attempts to better understand the nature of the political in order to share in the transformation of the society. To research, write and teach about the possibilities for human good inherent in such an intellectual position is a task worthy of the title humanistic. It therefore seems obvious to me that the social sciences in general, and political science in particular, have much to offer to us in fulfilling our responsibility for liberating the liberal arts from their bondage to their past.

FOOTNOTES

1. Norman Jacobson. "Political Science and Political Education" American Political Science Review. Vol LVII, No. 3. September 1963. p. 565. Jacobson's rendering of Thomas Paine's appeal to the American people during the Revolutionary period is useful for those of us engaged in the process of re-thinking women's education to hear as well as the audience of potential scientists to whom it was originally directed.

2. This action also allows me to ease some of the guilt feelings I created for myself by putting aside Nancy's request to do this until now.

3. Marvin Surkin and Alan Wolf. Introduction: An End To Political Science: The Caucus Papers. Basic Books. New York 1970. p. 4f Other books by critics of the political science establishment which have informed the content of this paper are: Bachrach, Peter. The Theory of Democratic Elitism: A Critique. Little Brown. Boston. 1967. Connolly, William E. Political Science and Ideology. Atherton Press. New York. 1967. Bay, Christian. The Structure of Freedom. Atheneum. NY. 1965. Dewey, John. The Public and Its Problems. Holt. New York. 1967. Kariel, Henry. The Decline of American Pluralism. Stanford Univ. Press. 1961. Kariel, Henry. The Promise of Politics. Prentice-Hall. Englewood Cliffs, N.J. 1966. McCoy, Charles A. and John Playford (eds.) Apolitical Politics: A Critique of Behavioralism. Thomas Y. Crowell. NY 1967. Wolf, Robert Paul, Herbert Marcuse and Barrington Moore, Jr. A Critique of Pure Reason. Beacon Press. Boston. 1965.

   It is worth noting here that very few of the women who fall into this group of critics have had their work published in book form. See footnote #5.

4. Norman Jacobson. op. cit. p. 566.

5. The following articles and papers have been very useful to me in the development of my thinking on the themes in this paper. I have copies of each and will be happy to share any of them with anyone wishing to read one or more. Kay Boles. "Review Essay: Political Science" Signs: Journal of Women in Culture and Society. 1975, Vol. 1, No. 1. pp. 161-174. Bette Novit Evans. "Arguing About Equality: Conceptual Premises and Why They Make a Difference." American Political Association. 1977 (Unpublished). J. B. Elshtain. "On Teaching Feminist Politics" APSA 1974 (Unpublished). Leslie Freedman Goldstein. "Mill, Marx and the Equality of Women." Midwest Political Science Association. 1978. (Unpublished). Lynne B. Iglitzen. "Teaching Political Science: A feminist Perspective "Teaching Political Science. Vol. 5,No. 4. July, 1978. pp. 385-403. Mary Lou Kendrigan. "Democratic Equality and Equality Between the Sexes" MPSA. 1978 (Unpublished) Diane D. Kincaid. "Over His Dead Body: A Positive Perspective. 1978. Joan B. Landes. "Marcuse's Feminist Dimension" APSA 1978 (Unpublished). Suzanne P. Ogden. "Courses on Women in Politics" Teaching Political Science. Vol 4, No 2. Jan. 1977. pp. 145-162. Mary C. Segers. "Towards a Justification of Affirmative Action" MPSA 1978 (Unpublished). Mary L. Shanley and Victoria Schuck. "In Search of Political Women" Social Science Quarterly. December 1974. Mary Thornberg. "Affirmative Action: Equality, Justice or Fairness" MPSA 1978 (Unpublished)

6. Two particularly good ones are: J. Jaquette (ed) Women in Politics. NY 1974. and J. Prestage and M. Gitens (eds) A Portrait of Marginality. NY 1977.

7. Iglitzen makes a similar reservation with which I join: "....the notion of a feminist perspective is simply an attempt to suggest a common framework or gestalt within which most feminists would feel comfortable, whatever their politics or idealogical positions. The most salient characteristic of such a perspective, as with any radical critique, is that it is change oriented. Feminist political scientists share a dissatisfaction with the status quo which has institutionalized a subordinate status for women and a conviction that society must be changed and transformed to bring about the substance, not simply the appearance, of equality." op. cit. p. 387.

8. op. cit. p. 161.

9. Iglitizen. op. cit. p. 389.

10. See Prestage and Gitens. op. cit.

11. See her Political Women. Basic Books. NY 1974 and Presidential Elite 1977.

12. op. cit. p. 388.

13. Boals. op. cit. p. 169 and Iglitizen op. cit. p. 389.

14. Boals. op. cit. p. 166. See also the article by Kincaid, op. cit., which convincingly shows how traditional sex-role sterotypes have influenced the research on women elected to Congress. Her findings are consistent with those discussed in the text: "....where sex is a slient factor, the assumptions brought to the data may be as important or even more important, than the data itself (sic)" p. 104.

15. Boals. p. 167.

16. Iglitizen. p. 389.

17. ibid. p. 391. Her work in this area has led her into the study of political anthropology where she has developed novel insights into the role of patriarchalism in the development of sex-based differences in political behavior. See Iglitizen and Ross (eds) Women in the World. Santa Barbara. 1976.

18. Boals. op. cit. 167 and 171.

19. See footnote #17.

20. Iglitizen op. cit. p. 391.

21. Boals. op. cit. p. 171.

22. Sexual Politics. NY 1970

23. Against Our Will. NY 1975.

24. op. cit. 391.

25. op. cit. p. 172.

26. ibid p. 171f.

27. See footnote #3 for bibliography.

28. Goals. op. cit. p. 173 in which she cites Jessie Bernard, Women and the Public Interest: An Essay in Policy and Protest. Chicago. 1971 p. 32.

Shirley

FOCUSING ON THE PAY-OFF

> If the ultimate purpose of education is the search for truth, that purpose in a women's college means the truth about women.
>
> Betty Littleton
> Commencement address
> Stephens College, May, 1975

The year is 1979. The place is Stephens College, "a women's college" with "commitment to the equality and dignity of women". Nine of us, a slightly covert little band of faculty, have been gathering to discuss implementing goals of women's education in the humanities. The task is immense and we are few. We are also at varying stages of preparedness. Our past meetings show a wide and unfocused range of concerns.

In order to give our group focus, I would like to go on record as supporting the subcommittee's recommendation of a core course in the humanities for first year women students. This is an obvious idea and a worthy goal. I do not necessarily support the proposed couse outline as it now stands, but I believe that such a course could give every student at this college a better chance to evaluate herself in relation to her society. Ideally, it could enable her to take herself seriously - or more seriously - as a person, by introducing her to "all the arts and professions open to human skill," as Virginia Woolf advocates.

A course such as the one recommended, can do some of those things listed by Betty Littleton as general goals of women's education:

1. banish prejudice from curriculum and teaching
2. enlighten students about the psychology and sociology of sex-role differentiation
3. develop competition among women for positions of leadership
4. help women acquire confidence and self-esteem
5. insist on precise articulation of ideas, opinions and feelings
6. help students to take themselves seriously and to learn to respect and support each other
7. convince students of the importance of work in their lives
8. help them prepare themselves for meaningful work.

These are ideals which cannot be realized either quickly or wholly. We know that. But I believe that our group has an advantage; we are both female and male faculty. If a course like the one we have in mind has an edge over other, earlier attempts made at Stephens to teach the truth about women, it is that men and women will be working together for the first time with women students to arrive at some of those truths. And I maintain that a male feminist can effect change and growth as well as a female feminist.

I would like us to consider this humanities core course in relation to authority - all kinds of authority. By whose authority, for example, do we, as teachers, attempt this? Well, we say, we have our profession and we have a cause. We have the tacit, if unenthusiastic support of the administration, and we have recognition from the National Endowment for the Humanities Division of Education Programs, which has funded our project.

But we do not have the support or understanding of our colleagues, many of whom do not know what we're doing. We do not have the support of the Board of Curators, who haven't known for years what we're doing. And we do not have the support of the general student body or their families, who must be making some conscious choices on some grounds about being here and not at some other school.

We begin this idea for feminist input in the curriculum when the college is suffering from a sustained lack of leadership, when there is, infact, open contempt for the kind of leadership we have, when courses are being eliminated, tenure denied, faculty fired, programs and departments decimated without any clear educational plan or goal. Our enrollment has fallen every year for the past 5 years and more, while that of most other womens' colleges has risen. (According to Barbara Haber, in the Radcliffe Centennial News, Dec. 1978, "52% of college students are female...enrollment of women under 22 rose 35% between 1970 and 1976. In 1977, women's strong upward trend in enrollment at all ages accounts for a startling 93% of the year's enrollment growth at colleges and universities.") Worse, we are working for an institution that has lost its way. We do not have an identity because we do not have commitment, despite what the college catalogue says.

These sobering facts are inextricably tied to authority. Because of this, we are going to have to concern ourselves with being political. The truth about women is not going to attract curators, administrators, parents, students, or other faculty, unless we can show that we know what we're doing, that somewhere down the line there will be a pay-off for the institution.

I think we had better begin with humility. We do not have feminist truth cornered. We do not yet know the revolutionary implications of the Equal Rights Amendment. And we are only beginning to learn what it has meant to be a woman or what it means now. I think we had better begin by considering the authority of the course we want to establish.

Whatever the final format of the course, we must try to go beyond the hurts and injustices of the past. We must forgive our own blindnesses as well as those of others. We must, in fact, aim at something beyond raising consciousness. One of the searing embarassments of my own is a response I made to a first year student in 1960, who asked if I knew of any women conductors. I replied that I had seen Ina Hutton and her female orchestra on TV, but that I didn't like to see her flabby arms conducting. I'm going to forgive myself for that because I think I should. But what will that student do to make up for such an inadequate, such a stupid response? Antonia Brico was then in her prime and I had never seen nor heard of her. In 1960, when I thought conductor, I thought man.

I believe that our proposed course should have in it as many contemporary women artists and scientists as we can manage, especially those whose commitment to their disciplines is a matter of record. How long did it take Brico to prepare to conduct the Berlin Philharmonic? How long did it take Jane Goodall to prepare for her publications on African primates? Where did they get their standards of excellence? Who helped influence them?

I believe that we must make a conscious effort to examine the support of men, where it is permanent, in the lives of women artists and scientists. Is not Leonard Woolf an unsung hero in the life of Virginia? And Toscanini in the career of Ania Dorfmann, or the editor of McClure's in the life of Willa Cather? And what did the support and teaching of Manet and Degas mean to Mary Cassatt? Feminism is as much attitudinal as it is anything, and the men who have been sensitive to it should be recognized.

I doubt that there is any truth about women that does not involve men. In our work with students, we should not be in the business of telling them how miserable is their condition, but how limiting the human condition, when male chauvinism or any other social pressure diminishes it. This includes economic truths. Virginia Woolf did not only say that a woman needs "a room of one's own". She said a room of one's own and five hundred pounds per annum.

We are going to have to deal with the hypocrisy of institutions in their payment of service by women. "Women make up 42% of the U.S. labor force, but take home only 25% of the pay... the average income of all women over 14 in the work force is $5,090 per year compared with $11,365 for men " (Radcliffe Centennial News, Dec. 1978). Stephens is a part of this larger picture; we know that women faculty at this college are paid less than men, but we don't know how much less because of the college policy on salary secrecy. That is a home truth we may not be able to manage. And that policy, is, in itself, another kind of truth. Without glossing over the injustices of the past or present, we must also give students a view of the possibilities for women to become independent, autonomous persons. Training women to be moths of peace belongs to the past.

A generation ago, before the word, and certainly before the ethos of feminism was abroad in the land, Stephens College talked about educating "the whole girl". In its way, that idea was a forerunner of the concern for women's rights. It bordered on activism in such male fields as politics, sociology, and business. It also included a commitment to the liberal arts. And if it was imperfect, it produced students who could successfully compete in their professions. In those days we had a very distinguished political science lecture series, a distinguished cultural events series, both of them filled with persons who were role models in their standards of excellence. Students were motivated. Teachers taught instead of spending their time trying to prop up a sagging institution. Retention was not a problem. And the money was there.

In my opinion, the faculty that this college now has is better, stronger, than the faculty who were teaching "the whole girl". The latest North Central Accreditation review calls our faculty the college's single strongest asset. And we now have, in the current vacuum of leadership, the task of setting educational priorities for women and of defending them.

The single most important thing we can do for our students, as I see it, is to give them a sense of their potential. We must try to show them that they can be competitive, not only with men, or with other women, but with their own potential. Some of them will come to us thinking that it is their only hope to wear pink and distribute flowers while cajoling their men for more substantial things. What we have to offer them is the idea that the substantial - independence, pride in meaningful pursuits - can be theirs, is, in fact, their right.

The Associate Dean has described us as a "slightly covert" group. She is right. And I think it is instructive, particularly for the men in our group, to see how insidious this position is. We are free to come and go overtly in a man's world, but the minute we ally ourselves with women's rights, we are suddenly operating within the covert.

Can we be covert with our peers and with society while trying to be open with students? I doubt it. There are all kinds of moral implications in that position. I think Betty Littleton's statement about the truth about women is the only honest goal and the only honest way to state it. We can all be open about that surely. And how could even the reactionary object?

Finally, if we are to succeed in our goal, we must acknowledge that any student who makes a breakthrough will do it on her own, as have independent persons of both sexes always. Jane Goodall is not important to us because she forsook the traditional female role by going to Africa to study the primates. She is important because the validity of her work has forced a redefinition of what a human being is. It is our business to help make this kind of scholarship possible for students. And if it pays off for the student, whatever direction her life takes, it is going to pay off for the institution.

Jim Shirky
JmS -Jan-79

The Closing Image in Catullus c.11

Roman poetry is a highly structured art form. Dictates of meter and style combine with a certain inflexibility in syntactic structure and a paucity of vocabulary, especially when compared with the Greek language. Roman writers schooled in Greek complain of the strictures of their native tongue. Even a prose writer of the caliber of Cicero must search for the words he needs to express philosophical ideas in Latin. And the great poet Lucretius constantly apologizes for the difficulties he confronts in attempting to compose his work in Latin. The Latin language had to be carefully shaped and delicately expanded if it was to become a vehicle for sensitive and artistic expression. It is one aspect of that linguistic expression and the human feeling that created it which I wish to discuss: namely, a male's description of his own feelings in language and imagery traditionally thought to be feminine.

This kind of poetic usage may seem fairly common to us today. We assume, rightly or wrongly, an almost universal sensitivity on the part of modern poets which transcends gender barriers. And the reshaping of our modern languages, as cultures redefine themselves, allows both us and our poets to express a wide variety of feelings more easily. It was not as easy for the Roman poet of the Republic and even the early Empire. Such a common feeling as still desiring someone, but no longer respecting her, for example, forces the Republican poet Catullus (on whom this paper will focus) not only to explain how this mixture of conflicting feelings is possible, but to use a fairly bland phrase in Latin which we can only roughly understand in this context to mean "respect":[1]

> ... quare etsi impensius uror,
> multo mi tamen es vilior et levior.
> qui potis est, inquis? quod amantem iniuria talis
> cogit amare magis, sed bene velle minus
> (72. 5-8)

(...Wherefore, even if I burn all the more deeply, still you are far more trivial and worthless in my eyes. How is this possible, you ask? Because such a hurt forces one in love to love more, but to wish one well less.)

Modern thought accepts with ease the close connection between love and hate. To Catullus it was new and inexplicable:

Odi et amo. quare id faciam requiris?
nescio, sed fieri sentio et excrucior.
(85)

(I hate and love. Perhaps you question how I can do this. I don't know, but I feel that it is happening and I am tormented)

More importantly, though, for the purposes of this paper, are the ways that Catullus expressed the quality of his own feelings of caring love and later its betrayal. For images he ascribes to himself and his feelings are those commonly associated with the female: purity, chastity, and even rape. Traditional metaphors were insufficient for him. Deep feeling requiring sensitive expression led him into the realm of the woman, thereby universalizing human response. It is one such instance of feminine imagery that I wish to explore in some detail.

Perhaps the most striking example of Catullus' use of a female image with reference to his feelings occurs in poem 11, which begins by building the poet into an imaginary world of epic, dominant, male grandeur and then sharply reverses the imagery in the closing simile. The poem itself is a masterpiece and has recently undergone much examination.[2] Continued attempts are made to discern the tone of the first 16 lines,[3] the significance of the places named,[4] and their relevance to the message the poet asks to be delivered to his mistress. As to why Furius and Aurelius have now become Catullus' comites who are portrayed as ready to follow him to the ends of the earth, perhaps we should simply follow Quinn and cease attempts at logical explanation:

> "Actually I believe that Catullus' relationship to Furius and Aurelius in Poem 11 is something about which it is Catullus' object both to arouse and to frustrate our curiosity: we would like to know and he isn't going to tell us." [5]

Still, a few comments about the formal and thematic development of the poem are in order so that the power of the closing simile can be seen within the overall context.

No matter how one perceives the structure of the poem, the first three stanzas create both for the reader and the poet the world of epic.[6] It is a formal world: the very first line of the poem contains three proper names, Furius, Aurelius and Catullus. In fact the first twelve lines contain 15 proper names of people or places. One immediately senses the formality in these lines which deal with specific people and specific places. This is not the language of conversation or personal expression. This is not Catullus' private world. This is the world of farthest India, the world where the seven mouths of the Nile flow into the sea, the world of mighty Caesar.[7]

Along with the actual names of far off places is the grandiose language and the eloquent patterning of sound which underscores the epic aura being created. Sagittiferosve (line 6) and septemgeminus (line 7) are epic words here coined by Catullus, and they stand out very clearly by their precisely duplicated placement in the metrical line.[8] Further, (as Putnam notes) there is the onomatopoetic rendering of tunditur unda (line 4), where the sound of the shore pounded by the wave is echoed by the words, and alternating vowel sounds flow in both the phrases resonante Eoa (line 3) and colorat aequora (lines 7-8).

These exotic places are not only being presented by the skillful rendering of sounds, but Catullus chooses words to produce visual images as well: molles (line 5); colorat (line 7), altas (line 9), and of course sagittiferos (line 6). The words extremos (line 2) and ultimosque (lines 11-12) state the

remoteness of these areas, emphasize the power and daring of men who would attempt to reach them, and enclose this catalogue of places.

Central to the picture of epic grandeur is Catullus himself, the man who is imagined as daring all the action. He is the subject of penetrabit (line 2), gradietur (line 9) and visens (line 10). The poet does not say, "Furius and Aurelius, ready to go deep into India along with Catullus, or climb the Alps along with Catullus." He says that these men are prepared to go whether he — Catullus — will go into farthest India, or if he will climb the lofty Alps, etc. The fact that his comites are ready to do this along with him assumes, in this imaginary situation,[9] that he himself would readily do it. The way in which the poet has expressed these ideas serves to focus the entire mystique of power which is built into the first fourteen lines upon Catullus. In the center of this epic world of arrow-bearing Parthians and tributes to the conquests of mighty Caesar,[10] Catullus is all-powerful and can reach the very ends of the earth: in fact, wherever the will of the Gods will bear him. He is brave, dominant, masculine.[11] He is active, mobile and placed in a grandiloquent atmosphere with two friends who are ready to attempt all these things at his side.

Then suddenly in line 15 we shift from this formal world of lofty reserve to the special, very personal, emotional, and yet very controlled world of the poet. All these grand themes are focused on something very small (pauca) and not very good (non bona). The style immediately changes from the epic, formal language (notice that lines 1-16 comprise a single expression) to quick, chopped up, conversational, involved Latin. These sudden shifts of tone from the impersonal to the highly personal mark the genius of Catullan poetic expression.

The first part of this poem was built up as a great contrast to what is to follow. The poem moves from the grand statement of the first 14 lines

where the poet describes himself as active, powerful, to his last act in this section: the sending off of his friends with a message for the girl — nuntiate (line 15). Although before he had been actively involved (penetrabit, gradietur, etc.), and one might think that the rhetoric was leading up to a request from Catullus for his comites to accompany him on some adventuresome expedition, he now drops out of the picture and sends his companions alone. The following lines are focused on the puella, and only at the end of the poem does Catullus reappear — but in a much different condition than at the outset.

Now comes the message to the girl and the picture of the puella drawn, of course, by the poet. Mea puellae (line 15) is used instead of a name to contrast with the formal world of proper names in the first section and to bring the language down to a very humble, unpretentious level which the presence of a proper name would somehow disturb.[12] The phrase non bona dicta (line 16) also shows with what complete control the poet is maintaining this unostentatious, flat, but powerful language, quite in contrast with the grandiose style of the first.

There follows the conversational, unadorned phrase (vivat valeatque (line 17), framed by the hard, bitter cum suis moechis. The harsh word moechis is emphasized by its placement at the end of the line, and the use of suis makes the meaning all the more clear. Here is evident the contrast between those who will go with Catullus, his comites who would follow him to the very ends of the earth, and those who live with the puella. His comites are named (Furius and Aurelius) to comply with the formal style used above. But hers are not: suis moechis.

Lines 13-19 are structurally bound by the chiasm: omnia (line 13), simul (line 14), simul (line 18), omnium (line 19). The comites were prepared to attempt all these great undertakings (omnia) together with (simul) Catullus.

This idea now reappears in the world of the puella, only in a crass, distasteful way: she holds three hundred of her moechi at the same time (simul) and bursts the groins of all of them (omnium)[13]. Lines 18-20 present in stark simplicity of language the harsh power of the puella. The use of tenet (line 18) along with complexa in the same line make the sexual connotation of the act quite specific and grotesque: quae simul complexa tenet trecentos.[14] And yet the horrible sexual power she attains produces no genuine love experience in even physical terms (nullum amans vere, line 19) and is destructive as well as crass (..sed identidem omnium/ ilia rumpens, lines 19-20). The image is one of a perverted drive to destroy men — again and again. Lines 18-20, then portray the puella as a sort of sexual monster craving mastery over men. She has assumed a masculine 'rape-like' role in this part of the poem which is further developed in the closing simile.

It is only recently that the final lines of the poem which contain the simile of the flower and the plow have begun to receive the attention they deserve. Still, the critical reactions are widely varied: from old-fashioned sentimentalism[15] to modest condemnation[16]; from sensitive poetic analysis[17] to bold Freudian analysis.[18] Proceeding naturally from the images developed, however, and tying the poem together both thematically and structurally, the simile itself makes an important statement about the poet's own feelings.

We know from other poems what the flower — the flos — seemed to symbolize in the mind of Catullus. It connotes youth, prime, but modest youth. The poet uses the image of the flower with reference to males, but more commonly with reference to females: specifically the young maiden about to be married.[19] In poem 62, the flos becomes specifically linked with the "untouched" virgin and the flower she is likened to has been "wrenched up by no plough."[20] The image is one of purity and chastity which has not been tampered with. And

the use of both aratrum (nullo convulsus aratro, 62.40) and a form of tango (sic virgo dum intacta manet 62.45) in poem 62 bears not accidental similarity to the final line of poem 11: tactus aratro est.

The verb tango has explicit male sexual connotations elsewhere in Catullus[21] and its use in conjunction with aratrum, the plough, an image used throughout literature to represent the male force in the sexual metaphor of penetrating the earth, sowing seeds for procreation, clearly places the puella, by her culpa, in the male sexual role. Catullus' love, on the other hand, is the chaste flower, the maiden, the virgo intacta of poem 62, which is destroyed beneath the careless sweep of the blade.

Hence Catullus, in comparing the destruction of his love by the girl to the "touching" of a flower by a plough, has effectively reversed the masculine and feminine roles. But this should come as no shock. As we recall, in lines 18-20 the puella has assumed a gross, powerful, masculine role, and it is perfectly in keeping with the tone of this section that in the final simile she is the one who touches the flower with her blade, who robs the maiden of her virginity. In addition, it is not unusual in the poetry of Catullus to see feminine allusions referring to the poet himself (e.g. in 66.19-20 he compares thoughts slipping from his mind to an apple slipping from the chaste bosom of a maid: casto virginis e gremio; in 68B he compares his efforts to bear the faults of his lover to the patience of a female goddess: saepe etiam Juno, maxima caelicolum, line 98; and in 64 he seems strongly to identify with the forsaken heroine Ariadne.[22]).

What is unusual is the specific image of virginal rape here employed with regard to Catullus' love. But before the significance of that image is discussed in relation to the descriptive terms the poet employs elsewhere with reference to his love, let us return to the beginning of poem 11, where the appropriateness

of the simile within the context of the images previously developed there is evident.

In the first fourteen lines of this poem we recall that a grand mystique of power, with epic language, names and places, with distant sights and sounds had been built up and Catullus was actively in the midst of it. He was the one whom his comites would follow, even to the very ends of the earth. He was dominant, active, masculine. Then at line 15 he dropped out of the picture and there began the ugly development of the puella's life and her almost perverted power. She took the center of the stage and her gross sexual dominance was emphasized. Now, as Catullus reenters the picture in line 21, it is in a passive role: nec meum respectet amorem. And the simile reveals how utterly passive he has become. In the first section of the poem he could move, travel (penetrabit, gradietur). Now he is a flower, rooted to the ground. He cannot even move out of the way of a plow. It was the ends of the earth that beckoned him in the first part (extremos, ultimosque). Now that image reappears, painfully reduced in prati ultimi (lines 22-23): the very edge of a meadow. The one verb attributed to him in the simile is essentially a passive one: cecidit (line 22), he has fallen, he is killed. On the other hand, the puella is the one who moves (praetereunte), carelessly, destructively, taking everything in full sweep — even the flower at the very edge. The entire mystique of power built up at the beginning for Catullus is artfully transferred to the puella at the end. And Catullus becomes the most helpless, frail, feminine of images, destroyed by her touch.

Moving outside the narrow confines of the poem, it is important to realize, however, that the comparison of Catullus' love to a flower, something very pure and yet vulnerable, reflects his notions of purity elsewhere in the poems. In poem 15 he talks of commending his love (meos amores) to the care of Aurelius,

and it is assumed that the boy Juventius is meant. In this poem Catullus asks one favor, and he asks it modestly (veniam peto pudenter 15.2): "If you have ever with all your soul desired to keep anything pure and free from stain (quod castum expeteres et integellum 15.4), then guard my boy chastely (pudice)." His feelings here are directed towards Juventius, but one can safely assume that they also applied to his own love for Lesbia, a woman loved by him as no other woman could ever be loved (amata nobis quantum amabitur nulla 8.5); a woman cherished as a father cherishes his sons and sons-in-law:

> dilexi tum te non tantum ut vulgus amicam,
> sed pater ut gnatos diligit et generos
> (72.2-3)

It was her disregard for the quality of his feelings and continual violation of the bond he tries so hard to define[23] that created in Catullus the internal contradictions: feelings of both desire and disgust, leading to inner torment and finally disease.[24] But for Catullus the hurt is internalized, almost as if he were responsible for the injury suffered rather than Lesbia. The long felt love which turns into disease (pestem perniciemque 76.20), chilling numbness (heu, mihi surrepens imos ut torpor in artus 76.21), and finally physical destruction (ipse valere opto et taetrum hunc deponere morbum 76.25) has not descended upon him from the outside as it does, for example, to Archilochus,[25] but rather moves from within. It is only in the final lines of poem 11 that he has truly achieved the salus he prays for in poem 76 (line 15) and ironically its realization is in death (cecidit 11.22)[26].

In the closing simile of poem 11 the poet is finally able to externalize the effects of the culpa, the iniuria of his mistress. Gone is the inner torment of the earlier poems. He has now taken the stance of chaste innocence — the flower, victimized by a brutal act (tactus aratro est). And what act could be viewed as more brutal to a man who saw the deeper qualities of a love that meant

so much to him thoroughly misunderstood and repeatedly violated than the rape of a maiden: the sexual violation of the purity of his love. It is an act generally committed, both then and now, against women; an act of violence and desecration. But it was the only way the poet could express the intense violation his own love had suffered. Through external, almost impersonal injury the poet's love, in poem 11, is destroyed. And perhaps now his entreaty in 76 has finally been answered:

ipse valere opto et taetrum hunc deponere morbum
O di,reddite mi hoc pro pietate mea.
(76.25-26)

M. B. Tarkow
January, 1979

Notes

1. Copley ('Emotional Conflict and its Significance in the Lesbia-Poems of Catullus' AJPH 70 (1949) 22-40 translates the phrase (bene velle) 'esteem' in his discussion of Catullus' attempts to express this dichotomy of feelings. (see especially pp. [illegible]-31,)

2. Some recent discussions of the poem include Richardson, 'Furi et Aureli, comites Catulli CPH (1962) 93-106; Kinsey, 'Catullus 11' Latomus 24 (1965) 537-544; Putnam 'Catullus 11: The ironies of integrity' Ramus III (1974) 70-86; Fotiou 'Catullus 11. A new approach 'Grazer Beitrage 3 (1975) 151-158; Bright 'Non bona dicta; Catullus' Poetry of Separation' Quaderni Urbinati Di Cultura Classica 21 (1976); Dulcos 'Catullus 11: atque in perpetuum, Lesbia, ave atque vale' Arethusa 9, No. 1 (1976) 77-89; and Mulroy 'An interpretation of Catullus 11' CW 71 (1977-78) 237-247.

3. Mulroy (above note 2) provides an adequate survey of scholarly opinion along these lines (p. 238, footnote 1).

4. Fotiou (above note 2) emphasizes their barbaric and dangerous nature; Bright (above note 2) sees their unsavory connotations leading up to the condemnation of Lesbia's character; Kinsey (above note 2) sees them as representing by their remoteness the ends of the earth.

5. K. Quinn. Catullus: An Interpretation Batsford (London) 1972, p. 164.

6. The language of epic here employed is most sensitively discussed by Putnam (above note 2). See especially p. 71 ff.

7. Putnam (p. 73 ff) notes well the immediate tension between the epic tone and the use of Sapphic meter, which leads him to view the entire first section, in retrospect, as a parody of epic.

8. Putnam, pp. 71-72.

9. Quinn's view (above note 5), p. 165, that these lines reflect an actual journey (supported grammatically by the use of the future indicative rather than the subjunctive) which has been offered to the poet by Furius and Aurelius is an interesting speculation, but one that is inconsequential to the movement of the poem itself. The world imagined in the poem has its own validity and needs no external verification.

10. Putnam (p. 72) sees in his reference to crossing the Alps, the poet perhaps mimicing the deeds of Caesar himself, who (for Putnam) becomes the emotional focus in the third stanza.

11. The sexual connotation of penetrabit has been well noted (Putnam, p. 72).

12. Quinn's detection (p. 68) of bitter irony in the phrase meae puella ("she has long since ceased to be his, and he has no more use for her, so 'let her live with her lovers and be good riddance'") is not totally unwarranted but introduces the elements of harshness prematurely and injures the subtle ambiquity of the tone of this line.

13. Fotiou especially notes (p. 155 ff) the evident and intentional verbal correspondences here between the realm of the comites and the world of the puella (e.g. omnia... temptare, ll. 13-14 and omnium ilia rumpens, l.20; simul, l.14 and simul, l.18; the dangerous innuendoes of temptare, l. 14 and the destructive force of rumpens, l. 20; and finally the hyperbolic quality of quaecumque feret voluntas caelitum, l. 13-14 and complexa tenet trecentos, l. 18). However, his intention is to point to the parallels between the comites and Lesbia and their similar unfaithfulness. I would emphasize instead the contrasts: the imagined relationship of friendship between Catullus and his comites, characterized by their epic protestations of loyalty, as compared with the gross and destructive

distortion of a friendship (utilizing these very same images) which should be of the most tender and intimate sort: that of a girl with her lovers. The effect is one of harsh reversal rather than logical correspondence.

14. cf. Catullus' usage of teneo with a sexual connotation in 55. 17-19 and 72.2. Further the female sexual meaning implicit in complexa can here be ironically compared with the simile of the blushing bride in 61: lenta sed velut adsitas/ vitis implicat arbores,/ implicabitur in tuum/ complexum. (61. 102-105)

15. In Havelock, The Lyric Genius of Catullus, Russell & Russell (New York) 1929, pp. 11-12, the tone of sentimentality rings most poignantly: "His love had been cut off, but after all it was only a wildflower blooming unbidden by the spare space in the hedge, not important enough to arrest the severe course of events. Self-irony has never been used with more power or pathos." And almost 50 years later Quinn (p. 92) writes in a similar vein: "on the edge of a ploughed field, one flower, a poppy perhaps, remains; it has not been ploughed in like the rest, but the plough in passing has snicked its roots; it is only a matter of time before the flower withers and dies."

16. Kinsey (p. 544) claims the image suggests insincerity and seems "a piece of rhetoric, introduced for the sake of the effect it will produce on Lesbia rather than because it expresses the truth about Catullus' feelings." Richardson (above note 2, p. 105) deems it artificial: an ironic quotation from Sappho to end the affair as he had begun it.

17. Dulcos (above note 2, p. 86 ff) and Putnam (p. 77 ff) present the most sensitive and well-integrated interpretations of these lines.

18. Mulroy's interpretation of these lines to support the notion that Catullus was suffering from "castration anxiety" is intriguingly perverse.

19. cf. 68. 15-17: tempore quo primum vestis mihi tradita purast,/ iucundum cum aestas florida ver ageret,/ multa satis lusi; (where Catullus refers to himself; 63.64: ego gymnasi fui flos (where Attis's situation may in one sense be linked with the poet's own in 11). But flower imagery is found with most abundance in the marriage poems: 61 and 62.

20. 62. 39-48: ut flos in saeptis secretus nascitur hortis,/ ignotus pecori, nullo convulsus aratro/ ... idem cum tenui carptus defloruit ungui,/ nulli illum pueri, nullae optavere puellae:/ sic virgo dum intacta manet, dum cara suis est;/ cum castum amisit polluto corpore florem,/ nec pueris iucunda manet nec cara puellis.

21. cf. 21.8; 67.20; and 89.5.

22. This notion is skillfully presented in Putnam, 'The Art of Catullus 64' HSPh 65 (1961) 165-205.

23. cf. P. McGushin 'Catullus' Sanctum Foedus Amicitiae' CPh 62, 2 (1967) 85-93.

24. cf. poems 72, 75, 85, 76.

25. cf. Archilochus: D. 104 and 112.

26. Duclos expresses this notion well in her insightful analysis of this poem in relation to the poet's feelings described elsewhere in the poetry. See especially p. 80 ff.

The Closing Image in Catullus c. 11

Translation Notes

Poem 11

Furi et Aureli, comites Catulli,
sive in extremos penetrabit Indos,
litus ut longe resonante Eoa
tunditur unda,

sive in Hyrcanos Arabasve molles,
seu Sagas sagittiferosve Parthos,
sive quae septemgeminus colorat
aequora Nilus

sive trans altas gradietur Alpes,
Caesaris visens monimenta magni,
Gallicum Rhenum horribile aequor ultimosque Britannos,

omnia haec, quaecumque feret voluntas
caelitum, temptare simul parati,
pauca nuntiate meae puellae
non bona dicta

cum suis vivat valeatque moechis,
quos simul complexa tenet trecentos,
nullum amans vere, sed identidem omnium
ilia rumpens;

nec meum respectet, ut ante amorem,
qui illius culpa cecidit velut prati
ultimi flos, praetereunte postquam
tactus aratro est.

(Furius and Aurelius, companions of Catullus, whether he will make his way into the farthest Indi, where the shore is beaten by the far-resounding eastern wave, or into the Hyrcani or the soft Arabians, whether to the Sagae or arrow-bearing Parthians, whether into the waters which sevenfold Nile dyes, whether he will cross over the lofty Alps, viewing the memorials of mighty Caesar, the Gallic Rhine, bristling water and remotest Britons — all these things, prepared to test together whatever the will of the gods shall bring: announce a few words to my girl, words not pleasant. Let her live and flourish with her adulterers, whom three hundred at once she holds in her embrace, loving no one of them truly, but again and again breaking the strength of all. And let her not look for my love, as before, which by her fault has fallen like a flower of the remotest meadow after it has been touched by a passing plough.)

tr. M.C.J. Putnam

page 2: comites. companions

page 3: sagittiferos. arrow-bearing
septemgeminus. seven-mouthes
tunditur unda. is beaten by the wave
resonante Eoa. the echoing Eastern (wave)
colorat aequora. colors the seas
molles. soft
altas. lofty
extremos, ultimos. farthest

page 4: penetrabit. he will enter
gradietur. he will move
visens. seeing
pauca. few
non bona. not good

page 5: nuntiate. announce
puella. girl
mea puella. to my girl
non bona dicta. not good words
vivat valeatque. may she live and fare well
cum suis moechis. with her adulterers
suis. her own
omnia. all
simul. at the same time

page 6: tenet. she holds
complexa. having embraced
quos simul complexa tenet trecentos. whom she holds in her embrace three hundred at a time
nullum amans vere. loving no one truly
sed identidem omnium ilia rumpens. but bursts again and again the groins of all of them

page 7:: aratrum. plough
nullo convulsus aratro. wrenched up by no plough
tango. touch
sic virgo dum intacta manet. so it is with a maiden as long as she remains untouched
tactus aratro est. touched by the plough
culpa. crime

page 8: nec meum respectet amorem. nor may she look back to my love
praetereunte. passing over

page 9: dilexi tum te non ut vulgus amicam,
sed pater ut gnatos diligit et generos
I cherished you then not as the common man loves his mistress,
but as a father cherishes his sons and sons-in-law.
heu, mihi surrepens imos ut torpor in artus. alas, stealing into my very bones like a numbness.

salus. health safety
cecidit. it has fallen, it is dead

page 10: ipse valere opto et taetrum hunc deponere morbum
o di, reddite mi hoc pro pietate mea
I myself wish to be well and to lay aside this foul disease.
Oh Gods, render this unto me in return for my sincerity.
(pietas)

SOME REFLECTIONS ON SEX BIASES IN SOCIOLOGY

(WITH EFFORT MADE TO AVOID EXCESSIVE DEPRESSION)

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As part of this workshop on women's education, the intent of this working paper is an inquiry into the strengths and weaknesses of sociology as a curricular component of women's education. Let me hasten to explain that my method will be neither comprehensive nor systematic, for reasons that should be readily appreciated. I can't be comprenensive because a thorough review of the entirity of sociology is probably too boring and definitely beyond the scope of this paper, and because the meaning of women's education is so controversial that full reference to all possible positions would be arduous to the point of exhaustion. Nor can I be systematic, becuase I do not know any particular scheme for evaluating the validity of academic disciplines. Nevertheless, in reflecting on the instruction in sociology at Stephens, I do see some values and problems which I would like to share with other teachers with similar concerns. Before getting to matters of substance, however, I must first pay a bit of attention to background assumptions.

Clearly, both identification and evaluation of strengths and weaknesses depend on some prior conception of what women's education is about. While such a topic could easily engulf a working paper of this sort, some of the issues cannot be easily sidestepped. What is education and what is women's education? I am not well versed in the philosophy of education, but it seems to me that in order to function as an adult, a person needs to draw on four personal resources: identity, knowledge,

skills, and motivation. Identity is a sense of self, not merely as potential or even negation, but an affirmative being that can be counted on and expressed. Presumably, our sense of self is changing and growing all of our lives. Knowledge is information which illuminates the world so that it can be dealt with consciously. Knowledge may range from highly specific and instrumental (like knowing how many days a particular month has) to abstract (like knowing the differences between the Gregorian and Julian calendars). Skills are adeptness at real world techniques. Like knowledge, there are all sorts of skills, varying in usefullness, difficulty, respectibility, and so on. Most activities in our society are "technique-bound," so we can speak of skill as diverse as computer programming, love-making, or cocktail partying. Finally, motivation is that elusive topography of internal evergy that makes life an affirmation rather than a reaction. Here again, there are all sorts of motivations, ranging from the situationally specific motivation to escape a boring party, to the eternal and pervasive motivation to win parental approval. As Madison Avenue has discovered with delight, motivation is both more complex and more malleable than early psychology ever thought.

There is something in all people - it must be somehow transmitted genetically - that makes them "discover," develop, and transform these resources. Psychology has apparently discovered (what common sense confirms) that it is not possible to prevent a child from learning, growing, and developing. Of course, only the most short-sighted adult would expect to benefit from impeding the formation and transformation of these characteristics. Most adults would prefer to structure the child's experiences to produce a person with approvable identity, knowledge, skills, and motivation.

The word education generally refers to those activities in which adults more or less consciously structure a child's environment to influence the development of these personal resources.

But then an obvious but crucial question emerges: what standards ought to govern the selection of educational goals. For what purposes are we consciously influencing the development of identities, knowledge, skills, and motivations? And to whom are we responsible? These questions are the meat and potatoes of the philosophy of education and certainly worthy of entire libraries, yet some substantive answers must be articulated, since the evaluations to follow will be implicitly predicated on these value judgments. Without space for an adequate discussion, let me offer my views on these issues.

I feel that educator's are ultimately responsible to society-at-large, and that education must be able to stand up to public scruteny. Of course, some of the public are not very perceptive about the value of education, which means that educators must be creative in the defense of their professional judgments, but this leads us into an unnecessary digression on the politics of education. If, though, our responsibility is to society-at-large, what ought to be our goals? To make the question a bit more manageable, let us restrict ourselves to the appropriate goals of collegiate education. We are, for most of our students, the last stop on the educational line. We should not teach the basics, and even if we should many of us probably could not teach them well. The students we see are not tabula rasas; they have already lived over a quarter of their lives. At this point, they need whatever help we and the academic disciplines can offer them in becoming effectively and consciously human.

The sine qua non of a college education has been the ability to think clearly and productively about a wide range of phenomena. College education has traditionally encouraged the exploration of the moral and aesthetic dimensions of human existence, although this tradition has weakened or become confused lately.

What, then, of women's education? How is it different from education in general? Obviously, women's education is education for female students. Beyond this, any answer is either cultural, historical, or normative, since so much variation can be found. Without dallying on either cultural or historical alternatives, let us review a normative approach.

It is not our function to train females to be women. Our students have been developing sex traits for at least 18 years before we ever see them. It is, however, our function to attempt to produce educated women, which implies efficacious sense of self, awareness of the uses and sources of information, problem solving skills, and commitments based on reflection rather than impression. In this regard, women's education is no different from any sort of human education, but at the same time, we must be cognizant of the fact that women are now, and have historically been, treated differently from the way men are treated. Women's education must deal with the very fact that it discloses.

Fortunately, the question before us is not should women's education exist, but rather, given that it does exist, how can the classroom be best structured? A more readily acceptable answer emerges: the classroom experience should maximize the development of positive identity, knowledge, skills, and motivation in each student. Of course, no two different

courses can maximize these human resources in exactly the same fashion, so for now I cannot think of any universal criteria which all courses should meet. Still, it is obviously worthwhile for women's educators to share and examine critically their approaches to the task.

SOCIOLOGY AND WOMEN'S EDUCATION

While the introductory remarks were perhaps a bit lengthy, we are finally in a position to evaluate the validity of sociology in the context of women's education. In this discussion, there is no point to seriously considering sociology as a concentration or as training for a professional career. Stephens simply has not committed sufficient capital to make the sociology program realistic pre-professional training. Therefore, we are left considering sociology as a 'service' discipline; a field in which many students might take a few courses.

As might be expected, I think that sociology has a legitimate place in the College's curriculum, not because sociology can be said to have uncovered some facts whose significance warrants everyone's attention, but rather because sociology provides a way of making sense of the world which is both useful and broadly applicable. That is, we are all embedded in the social world - ranging in immediacy from our family and friends to the abstract political entity called the United States of America. This is obvious, but sociology provides an objective way of understanding the dynamics of the social world, how it affects us and how we affect it. The conceptual framework of sociology - roles, institutions, sanctions, transactions, symbol systems, and so on - are not passive facts to be remembered for a while - like the fact that the average distance from the Earth to the Sun is 93 million miles - but are more

like tools (although to be fair, I must recognize that the ability to use these tools may well erode with time). These tools are hopefully useful in a variety of everyday activities, like figuring out why one's roomate seems so strange, planning menues, or choosing an occupation, but sociology is not really a "how to meet the problems of life" curriculum. Sociology teaches how to make a systematic, disciplined inquiry into the organization of human relations. To be sure, very few students at Stephens ever follow the trail far enough to see the unity of the abstract projections of theoretical sociology, but in taking the first few steps they are forced to examine the world and their beliefs about the world in a different light.

In general, then, sociology is valid insofar as it teaches people ways to get past the myths we have about ourselves, our relationships, and our society. And this validity should be equally germane to both male and female students. Of course, to the extent that sociology merely assumes and extends those myths, it not only looses validity, but becomes the antithesis of educational.

For those students - either male or female - who might be inclined to challenge the mythic basis of the social order, sociology provides one of a number of possible fulcrums from which to apply an intellectual lever. Thus while I do not believe that sociology itself is inherently radical, it is probably helpful to those students who seek to challenge the established order. Indeed, much of the rhetoric of the women's movement is pure sociology, which brings (I suspect) many interesting students to my classes. They sometimes seem surprised to discover that although much of the vocabulary is the same, sociology

has very different objectives.

Thus I feel that sociology has a genuine educational value. It can help the student see her self and her world in a less mystical fashion. Along the way, the student has occasion to acquire some useful skills, particular in the logic of quantitative analysis and in writing objectively about relationships between people. Frankly, I doubt if sociology has the power to alter motivation, except perhaps to create a bit more skepticism about the workings of society. The discipline makes such an effort to avoid passion that it is hard to imagine a student's life changing as a result of exposure to sociology. But given the highly emotional nature of the subject matter, this lack of sociological passion is understandably prudent.

There are, however, some very real and troubling problems with sociology, which emerge particularly in the context of women's education. Let me emphasize in advance that I think that these problems are basic to sociology, marring it in any educational context, not just problems that are problems only when the students are female.

Perhaps the root of sociology's problems is that sociology is overwhelmingly male dominated, like most of the social sciences. The patterns are complicated and probably changing, but the male domination is striking, if not pervasive. Granted, women do receive doctorates is sociology (last year 31% of the Ph.D.s in the field were confirred on women), but their influence on the discipline is minimal, due to three factors. First, historically the number of women in the field has been closer to 10% than the present figure of 31%. Second, women with advanced training were largely excluded from research positions, since they

took positions largely in colleges, rather than universities. Third, women rarely published, until recently. While all of these factors are changing (in large part due to federal affirmative action requirements), at the present time sociology is wholly male in research, publishing, and advanced training.

Various other problems to be discussed below may be related to this male dominance, but the most immediate consequence is that it is virtually impossible to construct a bibliography on any sociological topic that would show a reasonable proportion of female authors. There is something of a false note in my classroom exhortation to "be sociologists" when none of the sociologists to whom the students have been exposed are women. I am not concerned here that none of my students are motivated to go on for professional training in sociology; that can be solved only by hiring more instructors. What is of concern, though, is that I want my students to think sociologically, but the only examples they have of sociological thinking are male. The problem can be lessened by using the newer texts being written by women sociologists, but I tend to rely on the best of the recognized monographs, which excludes most of the new publications by women. (Here we are back to problems of the canon. See Thos. Dillingham, "Canon is made, not born.") Still, I feel the strain of keeping up with the new literature particularly intensely, since I am more or less continually search for new material by women sociologists. I have found a few books by women to use in my courses, and as time goes by I think this particular problem will lessen, since women seem to be publishing actively these days.

While the demographic composition of the field is less than balanced,

I would not be all that concerned about the gender of sociological authors if their material were sufficiently sensitive to the causes and consequences of gender differentiation. I am afraid, however, that for the most part they are not. To the contrary, I think that mainstream sociology discriminates against women, that it takes the current sexual division of labor for granted as appropriate, and furthermore that it is largely ignorant of women's lives. These problems are far more significant than demographic composition, since they call into question the validity and objectivity of the basic sociological analysis of our social condition.

In order to explain the problem, let me first distinguish between two 'types' of sociology. The first type - which might be termed conceptual sociology - concerns itself with the structure and process of social life as it occurs universally. The second type - which we can call substantive sociology - is more concerned with understanding the specific social reality which prevails here today. Conceptual sociology is similar to experimental psychology in its search for abstract, universal laws of social behavior, while substantive sociology is more like history, except of course that it concerns itself with that which is, rather than that which was.

In the section of this paper above when I spoke optimistically about the educational value of sociology, I was referring primarily to conceptual sociology. The problems before us now lie primarily in substantive sociology, for it is to substantive sociology that we turn for an objective analysis of the society in which we live, and consequently it is from substantive sociology that we can reasonably

expect a productive analysis of the mechanics and consequences of socially sustained gender distinctions. And, in my eyes, substantive sociology has failed in that task.

Needless to say, sociology has long recognized that in contemporary Western civilization a sexual "division of labor" exists. It does not require a great deal of scientific objectivity to realize that males generally lead very different lives from females. The problem is that substantive sociology tends to view that division of labor as a "natural fact," reflecting biological conditions that are beyond the purvue of sociology. In other words, substantive sociology tends to promote the view that females lead different lives from males because females are biologically different from males, hence the whole social division of labor is viewed as merely a ramification of basic biological differences. This assumption of "naturalness" has the consequence of removing the sexual division of labor from the analytic foreground, just the way sociology ignores the social meaning of sleep, since it is viewed as biologically rather than socially structured.

The problem here is that sociology is accepting and tacitly promoting a non-objective, non-scientific, and ideological view of social reality. With regard to gender distinctions, sociology is accepting the view that they are the way they are because nature dictates them. Thus sociologists are not merely "unenlightened" regarding gender differentiation; it is "part of the problem" since it tacitly promotes those distinction as natural occurences. If a student were to accept the standard sociological account of the sexual division of labout, she would surely resigh herself to being a wife, a mother, and society's

archetypal consumer because that is the way it has to be. She would end up accepting an objectified view of herself, which is antithetical to genuine education.

There are two subsequent problems which compound the consequences of this uncritical acceptance of the division of labor. The first is that substantive sociology tends to concern itself largely with the operation of that part of the social world which is traditionally male occupied. So sociology students learn about the operation and social significance of systems such as government, business, churches, law enforcement, mass media, and science which are all more or less male operated systems; while they learn very little about day care centers, P.T.A.s, and "neighborhoods" which are largely female operated systems. To be sure, there has always been a 'sociology of the family,' but (like social work - another female area) it has always been a "second class" part of sociology. The present organizational arrangement at Stephens, where "family and community studies" are isolated from the more serious "social sciences," is an interesting example of the significance that the social sciences attach to women's worlds. Here again, the problem is not merely the superficial omission of discussion of certain "parts" of the social world, but rather the implication that some parts of the social world (those operated by males) are important and hence worthy of sociological analysis, while others (those operated by females) can be safely ignored because they are not very important anyway.

Behind this tendency to dismiss women's worlds as insignificant lies another problem: for the most part, sociologists don't seem to have any

idea what goes on in women's worlds, so they tacitly promote the idea that nothing goes on in women's worlds. Take, for example, the sociological concept of the suburb as "bedroom community." From a male point of view, this is a perfectly acceptably characterization, since the male is often absent from the community during the "working day". But the suburb is the mother's and children's whole world, with (as best as I can remember) a great deal of social activity. Thus the implications are that the most significant activity is that which the male performs (sleeping and other bedroom activities), and furthermore that women and children aren't doing anything of social significance. If education has any meaning, it is to give the student a set of frameworks for understanding the significance of her world, and yet substantive sociology ends up implying that women don't really have any significance except insofar as they particpate in a male dominated system (i.e. as a "consumer"). It is perhaps marginally valuable for sociology to explain men's worlds to female students, but the negative implications of sociology's ignorance and derogation of women's worlds seem to outweigh that value.

Taken together, these problems of substantive sociology - its uncritical acceptance of the sexual division of labor, its implied negative judgment of the significance of women's activities, and its basic ignorance of the everyday activities of women - suggest a basic flaw in sociological thinking which acquires particular signficance in the context of women's education. The problem is that in contemporary America women are exploited in a manner that drastically curtails their ability to realize their human potential. Sociology has not yet, as a discipline, been willing to accept that as a basic element in American society, so not only is its analysis of American

society chronically deficient, but it becomes one more manifestation of precisely the pheneomenon that eludes it.

The obvious and radical resolution of the situation would be to teach sociology "as it should be" rather than "as it is," but I'm afraid that would be academically unacceptable. For better or worse, sociology is a scientific discipline and that means that its analysis cannot re-shaped willy-nilly by each instructor to suit her or his philosophic or political desires. Academic freedom carries with it concommitant academic responsibility, which implies the responsibility to respect intellectual procedures. As instructors, we cannot simply reject that in our disciplines which we personally question, although we certainly have the freedom to convey our questions to our students.

If the radical solution is unworkable, that leaves several liberal remedies. I can search out those sound sociological analyses which give proper attention to the pervasive significance of gender differentiation; I can communicate my dissatisfaction with the deficiency in sociology's treatment of gender differentiation; and I can encourage my students to explore gender defferentiation on their own, using sound sociological logic and procedures. Frankly, I'm in no position to evaluate these strategies. Sometimes I think that they are "band-aid" approaches to a very serious problem. How much covert analytic sexual discrimination slips by that neither I nor my students catch? There must be a lot. Yet, on the other hand, I also feel that the only real solution is for sociology to change, and I think that it is slowly changing. A fond hope of mine, which I sometimes communicate to my

students, is that some of them may be the people to reconstruct a non-sexist sociology.

EPILOGUE

What passes for knowledge changes. Aristotle taught doctrines which we view today as patently absurd; Newton made inexcusable assumptions; Copernicus was an astrologist. The evolutionary trick has been to preserve that which has validity while recasting that which is misleading. The ability to think critically yet productively about our own intellectual fantasies is essential, and that is what I try to develop in my courses.

Appendix D

History of World Art I AH 211h

First half of a two-part introductory course intended for sophomore students. Required of all studio art and art history concentrators; partially fulfills breadth requirements in humanistic inquiry for all B.A. and B.F.A. degrees.

Most introductory courses in the history of art are limited to treatment of Western art and emphasize the study of male artists working within the "high" art traditions of architecture, sculpture and painting. While this course adheres to the canon sufficiently that the standard materials are introduced, the breadth of additional materials and emphasis on prehistoric, tribal and non-Western art opens up entirely new perspectives to students:

> Most pre-literate (prehistoric, tribal) and many historic civilizations (Greece, Rome, the Ancient Near East, Meso-America, the Far East) had major female deities with concommitant monuments (Catal Huyuk, the Acropolis, Ise, etc.). A study of the religious and mythological themes and their embodiment in works of art and architecture is a crucial amplification of student understanding of the traditional roles of women in civilizations alien to our own.
>
> May tribal women perpetuate their roles as artists whose works in architecture (Africa), pottery (Pueblo) and textiles (Haida, Navajo, Peru) are endowed with the highest authority and respect by their peoples. Among non-literate peoples, such works maintain an unbroken vocabulary of symbols crucial to rituals and beliefs at the heart of each culture.
>
> The role of female ancestors and rulers among most civilizations studies embodies in works of art the equality women shared with men as leaders and heroes/heroines.
>
> The worldwide sociology of woman as portrayed in Minoan frescoes, Greek vases, Byzantine mosaics and Japanese scroll paintings (to name just a few examples) amplifies the otherwise culturally-delimited images students might have of the possible lives of women. Legal, ethical and moral problems vis-a-vis other cultural values are illuminated.

By emphasizing the creative art and themes and images of women in art styles and by requiring students to learn data about objects by and about women, criteria of women's education are maximized. Examinations (see attached) emphasize critical thinking about comparative forms of similar thematic material; this is the occasion for each

student to pull together in her own way, in her own style, thoughts which synthesize the diverse ideas presented by the course. Examinations stress writing skills.* This emphasis departs from the convention, which places a premium on uncritical acceptance of received ideas (the text, the lecturer) and expects students to write with the minimum of personal reflection.

History of World Art II AH 217h

Second half of a two-part introductory course. Required of all studio art and art history concentrators; partially fulfills breadth requirement in humanistic inquiry for all B.A. and B.F.A. degrees.

The course content is conventional in linear coverage of the history of Western art by period style. Insertions of women artists, beginning in the early middle ages with the Spanish Ende, mark a departure from the assumption that the history of Western art is — when not anonymous — a history of the work of male artists. Much more research and publication of works of art by women artists throughout the periods covered by this course needs to be done for a balance to be achieved. The poor quality of slides and reproductions of art created by women is noticeable; scholarship, although impressive, still conveys a separatism (based on historical reality) which makes integration of materials on women artists in the West difficult at best. Fine examples of women's art have not yet been integrated into this course sufficiently because digressions away from the main centers (i.e., Renaissance Florence, Rome and Venice to provincial towns) strains the thrust of the linear evolution of style which remains an underlying assumption of the discipline.

> Themes of women afford a rich mine for development. Whenever possible, examples of works of art highlight themes and images of women. The topics of each essay for the examinations can further emphasize content on women (i.e., the Cult of the Virgin, Venus, the Dutch housewife, de Kooning's Women, etc.)

*Faculty assistance with writing problems is available through consultation with the instructor, through tutorials offered by the English department and through outside professional help. Encouragement and recognition of sincere effort is emphasized in every possible way, while still maintaining standards of excellence in the student's ability to express her thoughts while integrating the objective data with the learned interpretive skills stressed in the course.

Incorporation of photography as a medium is a departure from the conventional treatment of 19th and 20th century art. Women have excelled and equalled men in the history of photography; examples of their work are treated extensively in slide lectures, although their names and works do not necessarily appear on the course syllabus.

Available materials for classroom use (slides, texts, integrative materials on women and men in art) are still scarce, although the situation is improving (but not much). With classes numbering between twenty-five and thirty-five students each, and four such classes given each academic year, it is costly to provide zeroxed handouts to compensate for and supplement the sexist texts which are standard for such courses. Library materials placed on reserve are the best available option. I am in the process of making literally thousands of new slides to support the changes reflected in these course materials. But the single most significant resource for change itself is in the darkened classroom, where slides are projected and questions raised by the students in response to what is shown and said. An ongoing dialogue, a critical cross-examination of the kinds of values and assumptions made about art, artists, patrons and cultures are the instruments for changing the perceptions of our students and "promoting standards of intellectual and creative excellence and the development of critical thinking."

History of Renaissance Art AH 303h

Advanced course required of all art history concentrators; partially fulfills art history requirement for studio concentrators in B.A. and B.F.A. programs. Partially fulfills graduation requirement in 300-level courses; is a breadth area course in humanistic inquiry.

This is a survey of a single art historical period, open to all students without prerequisites, which combines Italian and Northern Renaissance art and architecture. The work of leading Renaissance scholars is assigned as paradigmatic of the standards of the discipline of art history.

The Renaissance period as a whole is especially rich in materials on women as artists as well as full of themes and images of women. Virtually all art materials, with the exception of architecture and some sculpture, might exclusively emphasize themes and images of women without distorting the field.

The emphasis in this course is upon research and discussions prompted by student questions submitted in advance:

> Two weeks of class sessions, one week each before the midterm and final examinations, are set aside for the purpose of group discussion of student-initiated ideas about the materials introduced and treated in the course. For example, students expressed bafflement about the central panel of Bosch's Garden of Earthly Delights, having read Fraenger's controversial interpretation of this entire work as an altarpiece for a millenial sect called the Adamites. We spent the hour carefully studying Bosch's nudes in the central panel and discussed the implications of religious practice of free love, the potential threat to the Church, the nature of sexuality and its possible representation, etc.
>
> Another excellent discussion was prompted by student requests to look at greater length through a number of Leonardo da Vinci's anatomical drawings, particularly those relating to the studies of women's bodies and those of foetuses. All of us combed materials in the library for information on medical understanding and clinical experimentation in the Renaissance period; we studied Leonardo's notebooks and scholars' writings and interpretations. But mainly we took long hard looks at slides of Leonardo's drawings and cutaway studies. Insights into frontiers of knowledge and their dangers; understandings of art as a potentially subversive form of knowledge to be controlled by patronage or, later, by censorship were illuminated by students' probings.

The emphasis in The History of Renaissance Art on research takes a form of control which deliberately expects to "include students as partners in scholarship." Students are assigned to write a long paper on the subject of woman or women: as artists, as patrons or as themes or subjects in painting, sculpture, architecture, prints (drawings) or tapestries. Student papers are, given the nature of the restricted topics, apt to be original contributions to the field — especially so because the instructor will have to have gone over much the same ground and can help guide the student toward areas which need work.

> The fourteenth and fifteenth centuries in France and Italy, through the patronage of great queens and ladies, were at the center of the revival

of classical literature and the recognition of women in antiquity (Boccaccio's Famous Women, based on Pliny, became the source for Renaissance women's roles as painters, as tapestry designers. Women's patronage of art and their dynastic legacies through intermarriage in all regions of Europe are fundamental research areas in the discipline which have been all but overlooked. Students are encouraged to do papers on aspects of this large subject — always using a work of art as a point of departure — particularly if they are able to read French, Italian and Latin.

History of Modern Art AH 305h

Advanced course with most of the same qualifications as the History of Renaissance Art. Required of all fine arts concentrators.

The high culture of the modern world is alien to many of our students, and they are not alone. The art of the 20th century, which requires a systematic effort to understand, is best approached in my opinion through a selected reading of artists' writings, a great many of which are now available in English translations from the Spanish, Norwegian, French, Russian, Italian, Dutch and German. A small number of women artists' journals and monographs have been published, with interviews and critical articles appearing with greater frequency in periodicals of the past five years. Using artists' writings of the 20th century as a device for getting inside and seeing through the eyes and minds of controversial individuals has been a way to present women artists in a relatively seamless cloth along with men throughout the modern period. ,The literature of men and women artists — in contradistinction to the treatment of the century as a succession of movements (men's clubs) and styles (women only considered minor practitioners or followers) — provides a way out of exclusionary histories which have dominated all periods of art. Beginning early in the century with letters of Paula Modersohn-Becker and Kathe Kollwitz, one can proceed with writings of Sonia Delaunay, Georgia O'Keeffe, Hannah Hoch, Meret Oppenheim, Barbara Hepworth, Frida Kahlo, Lee Krasner and Louise Nevelson. Publication of American women artists for the past twenty years or so, beginning with Helen Frankenthaler, allows for a selection of writings and art which can begin to equal the

treatment of important male artists.

The lack of availability of slides presents a great problem. Commercial sets are obtainable but limited in scope and coverage in depth. I've begun a systematic effort of photographing, for purposes of color and black and white slides, the work of women artists which has been published in books, museum catalogues and periodicals for the past ten years. This collection will be utilized by the courses in the history of art, by studio faculty, the General Humanities faculty, Women Studies and anyone in the Stephens College community wishing to use them. For the time being, these slides will be set apart from the rest of the slide collection, for easier access. We will need to revise our current slide classification scheme in order to make room for eventual integration of these materials.

Four field trips a year, two each semester, are planned for visits to the St. Louis and Kansas City art museums. It is noteworthy that no women's art, other than that from the Pacific Northwest and Southwestern United States, is part of the permanent collections of these museums. Several years ago, women artists struck against the Museum of Modern Art in New York City, protesting the museum policies of discrimination against women and demanding that a quota system of shows and purchases be instituted to redress the problem. This attempt to focus attention on the persistent lack of recognition and inclusion of women artists in our major institutions of art was, sadly, an isolated and ineffective effort. St. Louis and Kansas City, along with most American cities whose museums have experienced a surge of prosperity, are oblivious to the problem entirely.

The Stephens College's Davis Art Gallery plans to have a major show next year, 1979-80, of the collection of Chris Pettays. Ms. Pettays has specialized in collecting the art of women of the past and present. For the past ten years or so she has gathered one of the most unique and impressive collections in the world. She has written (see attached) about how accessible (and inexpensive) the highest quality of work by women has been, allowing an amateur like herself to amass a first-rate collection.

History of World Art I
Art History 211 - Spring 1979
Mrs. McCauley

t: Helen Gardner's Art Through the Ages. 6th ed., revised. New York: Harcourt Brace, 1975.

Art of Prehistoric, Tribal, and Ancient Mediterranean Peoples

Read: Gardner, p. 25-46, 869-905, 47-101

Browse through the reserved books in the Hugh Stephens Library (see list attached). Looking at the plates in these books will reinforce and enhance the required readings and the slide lectures. A samples examination will also be on reserve.

Topics to consider for the essay examination, February 26. Slide review, February 23.

fecundity and the ideas of birth and death
the role of ancestors in prehistoric societies
provision for life beyond death
nature and the role of ancient deities
symbolism and technology of architectural forms
rulers and the roles of monuments

Works of art to study and research in light of the above topics:

Paleolithic. Venus of Willendorf. Europe. stone.
Megalithic. Stonehenge. Salisbury Plain, England. stone.
Neolithic. Seated Goddess from Çatal Hüyük (Turkey). baked, painted clay.
Mayan. Temple Mural of Warriors. Bonampak, Yucatan. dry fresco.
M n. Temple group at Uaxactún (reconstruction). Yucatan. stone.
A c. Coatilicue, Goddess of Earth and Death. Mexico. stone.
Peruvian. Coastal Tiahuanaco style textile. alpaca, wool, cotton.
Peruvian. Inca Temple of the Sun. Cuzco. stone.
North American Adena or Hopewell Culture. Serpent Mound. Ohio. earth, stone.
Early Pueblo Culture. Mimbres Bowl from New Mexico. terracotta.
Modern Northwest Coastal Chilkat Blanket. Alaska. wool, bark.
Neolithic. Dancer from Tassili, North Africa. rock painting.
African. Head of Queen Olokun. Ife, Nigeria. clay and bronze.
African. Ancestral Couple of the Dogon Tribe, Mali. wood.
African. Ancestral Figures from the Baluba Tribe, Zaire. wood, brass.
Melanesian. Human Skull of an Ancestor or Enemy. New Guinea. bone, clay, paint, human hair.
Australian. Bark Painting of the Djanggawal Sisters. bark, dry pigment mixed with natural oil.
Sumerian. Ziggurat at Ur. sun-dried brick.
Sumerian. Female Head from Warka. alabaster.
Sumerian. Gudea, shown worshipping. Telloh. dolerite.
Assyrian. Winged Human-Headed Bull from Khorsabad. limestone.
Assyrian. King Ashurnasirpal II Drinking with his Queen from Nimrud. limestone.
Persian. Palace of Darius. Persepolis. stone, brick.
Egyptian, Old Kingdom. Stepped Pyramid of King Zoser by Imhotep. Saqqara. stone.
Egyptian, Old Kingdom. Great Pyramids of Giza: Menkure, Khafre, Khufu. stone.
Egyptian, New Kingdom. Mortuary Temple of Queen Hatshepsut by Senmut. Deir-el-Bahari. stone..
Egyptian, New Kingdom. Portrait of Queen Nefertiti. Tell-el-Amarna. painted stone.

. Art of the Ancient Classical World

ad Gardner, p. 103-286

Browse through the books on reserve.

Topics to consider for the essay examination, April 11. Slide review, April 9.

the human figure and religious ideals
elements and sources of sacred architecture
expression of and provision for death and life beyond
symbolism and functions of architectural forms
illustrious women as exemplified in painting, sculpture and architecture
worldly and heavenly space in painting and mosaics

Works of art to study and research in light of the above topics:

Aegean. Cycladic Idol from Syros. marble.
Minoan. Plan of the Palace at Knossos with the Queen's Megaron. By Daedalus? stone.
Minoan. Snake Goddes from Knossos, Crete. faience.
Minoan. The Toreador Fresco from Knossos, Crete. true fresco.
Mycenaean. Plan of the Citadel of Tiryns, with megaron. cyclopean stone.
Mycenaean. Plan and Sections of the Treasury of Atreus, with dromos and tholos. stone.
Archaic Greek. Black-figure kylix by Exekias. Dionysos in a Sailboat. terracotta.
Archaic Greek. Red-figure kylix by Brygos. Revelers. terracotta.
Archaic Greek. Daedalic-style figure of Hera of Samos. marble.
Archaic Greek. Peplos Kore found on the Athenian Acropolis. marble, faint touches of color.
Early Fifth Century Greek. Kritios Boy found on the Athenian Acropolis. marble.
Fifth Century Greek. The Parthenon by Iktinos and Callicrates. Acropolis, Athens. marble.
Fifth Century Greek. The Cella Frieze from the Parthenon by Phidias. Acropolis, Athens. marble.
Fifth Century Greek. The Propylaea by Mnesicles. Acropolis, Athens. marble.
Fifth Century Greek. Temple of Athena Nike. Acropolis, Athens. marble.
Fifth Century Greek. Erechtheum with the Porch of the Maidens. Acropolis, Athens. marble.
Fifth Century Greek. The Doryphoros by Polykleitos of Sparta. Roman marble copy of the original bronze
Fourth Century Greek. The Aphrodite of Cyrene by Praxiteles. Roman marble copy of the original marble.
Hellenistic Greek. Laocoön Group from Rhodes. marble.
Etruscan. Sarcophagus from Caere with Couple. terracotta.
R[illegible]n Republican. Temple of the Sibyl. Tivoli. marble, tufa, concrete.
R[illegible]n Republican. Frieze from the Villa of the Mysteries. Pompeii. true fresco.
Roman Imperial. Augustus of Primaporta. marble.
Roman Imperial. Garden Scene from House of Livia, Primaporta. true fresco.
Roman Imperial. The Colosseum, showing cross-barrel vaulting. Rome. stone.
Roman Imperial. The Pantheon by Emperor Hadrian? Rome. marble, brick.
Roman Imperial. The Basilica of Constantine. marble, stone.
Early Christian. Santa Costanza, the Mausoleum of Constantian. Rome. marble, brick, mosaics.
Early Byzantine. The Mausoleum of Galla Placidia. Ravenna. brick, mosaics.
Early Byzantine. Empress Theodora and Her Attendants. San Vitale, Ravenna. marble, brick, mosaic
Early Byzantine. Hagia Sophia (Church of the Highest Wisdom) by Anthemius and Isidorus. Constantinople. marble, brick, mosaics
Late Byzantine. The Vladimir Madonna. Russia. wood, gesso, tempera, gold leaf.

III. Art of the Orient.

Read Gardner, p. 286-99, 801-67

Browse in the books on reserve.

Topics to consider for the essay examination, May 14. Slide review, May 11.

religious attitudes toward death and what follows
the human figure and philosophical values
the expression of nature and the human spirit
symbolism and technology of architectural forms

Works of art to study and research in light of the above topics:

Islamic. The Alhambra. Granada, Spain. marble, gilt, tiles.
Islamic. Carpet from a Tomb Mosque at Ardebil, Iran. wool.
Islamic. Taj Mahal. Agra, India. marble, gilt.
Buddhist Indian. The Great Stupa at Sanchi. stone, brick.
Buddhist Indian. Amorous Couple from the Chaitya Cave, Karli. stone.
Buddhist Indian. Seated Buddha from Sarnath. stone.
Buddhist Indian. The Beautiful Bodhisattva Padmapani from the Ajanta Caves. dry fresco.
Hindu Indian. Amorous Couples from the Temple at Khajuraho. stone.
Hindu Indian. Siva as Nataraja, Lord of the Dance. bronze.
Hindu Indian. Scene from the Loves of Krishna. Mughal School, Northern India. gouache, paper.
Southeast Asian Buddhist. Stupa, Barabudur, Java. stone.
Chinese Shang Dynasty. Kuang, a Ritual Bronze Funeral Vessel.
Chinese Han Dynasty. Funeral Suit of Princess Tau Wan. jade, gold.
Chinese Three Kingdoms Dynasty. Maitreya (Buddha of the Future), Yun-Kang Caves. sandstone, paint
Chinese T'ang Dynasty. Admonitions of the Instructress. watercolors, ink, silk.
Chinese Five Dynasties. Fan K'uan. Travelers Among Mountains and Streams. ink, colors, silk.
Chinese Southern Sung Dynasty. Ma Yüan. Bare Willow and Distant Mountains. ink, colors, silk.
Chinese Southern Sung Dynasty. Liang K'ai. The Sixth Patriarch Tearing up a Sutra. ink on paper.
Japanese Yayoi Period. Shōden of the Goddess Amaterasu at Ise. wood, thatch, brass.
Japanese Asuka Period. Tori Busshi. The Shaka Triad at Nara. bronze.
Japanese Fujiwara Period. Takayoshi. The Tale of Genji by Lady Murasaki. colors, gold leaf, paper.
Japanese Ashikaga Period. Sesshū. Landscape. ink on paper.
Japanese Tokugawa Period. Korin. White Prunus in the Spring. color, gold paper on screens.

Slide-Essay examinations

The works of art listed under each heading (i.e., I., II. etc.) have been selected as fairly representative of the periods and styles of art to be studied in this course. Their selection will enable you to concentrate on particular themes, sites and materials, and forms as well as styles of art and architecture of each art historical period. Focus your studies on those works, utilizing facts, terms and interpretive materials in order to prepare to write essays which will relate to themes listed under "topics to consider". You will be expected to remember the facts listed (i.e., period, artist, title, etc.) and to use those facts in broader, thematic contexts posed by the essay questions. A sample slide essay examination has been placed on reserve to give you an idea of what is expected.

Suggestion: The best essays begin with a paragraph which answers the question by responding to the general contrast or comparison usually posed. Avoid simply analyzing each work of art in turn, in isolation from the other work of art seen beside it on the screen (two slides are project for each question). Both works of art relate to each other in special ways that the essay question tries to get at.

Each examination will consist of three essay questions. Students will be asked to write on just two out of the three questions.

The Course Grade

Student performance will be evaluated on the basis of: (1) regular attendance. A clip-board will circulate each class period. It is the student's responsibility to be sure to sign the attendance sheet each class period. More than four absences can seriously jeopardise a student's grade; (2) slide examinations, for which a slide review, conducted the previous class period, will help the student to prepare.

History of World Art I Reserve Book List

I. Art of Prehistoric, Tribal, and Ancient Mediterranean Peoples

Bataille, G. LASCAUX: PREHISTORIC PAINTING
Pericot-Garcia, L. PREHISTORIC AND PRIMITIVE ART
Kubler, G. THE ART AND ARCHITECTURE OF ANCIENT AMERICA
Feder, N. ART OF THE AMERICAN INDIAN
Leiris, M. and J. Delange. AFRICAN ART
Guiart, J. ARTS OF THE SOUTH PACIFIC
Dodd, E. POLYNESIAN ART
Mellaart, J. THE EARLIEST CIVILIZATIONS OF THE NEAR EAST
Parrot, A. SUMER
Strommenger, E. FIVE THOUSAND YEARS OF THE ART OF MESOPOTAMIA
Lloyd, S. and others ANCIENT ARCHITECTURE: EGYPT, MESOPOTAMIA AND GREECE
Lange, K. EGYPT: ARCHITECTURE, SCULPTURE AND PAINTING IN 3000 YEARS
Wenig, S. THE WOMAN IN EGYPTIAN ART
Edwards, I. TUTANKHAMEN: HIS TOMB AND ITS TREASURES

II. Art of the Ancient Classical World

Demargne, P. THE BIRTH OF GREEK ART
Mylonas, G. MYCENAE AND THE MYCENAEAN AGE
Liberman, A. GREECE, GODS, AND ART
Lullies, R. GREEK SCULPTURE
Charbonneaux, J. and others. CLASSICAL GREEK ART
Robertson, M. GREEK PAINTING
Zinserling, V. WOMEN IN GREECE AND ROME
National Geographic, GREECE AND ROME
Kraus, T. and Von Matt, THE MIRACLE OF POMPEII AND HERCULANEUM
Mansuelli, G. THE ART OF ETRURIA AND EARLY ROME
Bianchi-Bandinelli, R. ROME: THE CENTER OF POWER
Bianchi-Bandinelli, R. ROME: THE LATE EMPIRE
Grabar, A. THE GOLDEN AGE OF JUSTINIAN

III. Art of the Orient

Grabar, A. THE FORMATION OF ISLAMIC ART
Bussagli, M. ORIENTAL ARCHITECTURE
Hawley, W. ORIENTAL RUGS, ANTIQUE AND MODERN
Pople, A. PERSIAN ARCHITECTURE
Sivaramurti, C. ART OF INDIA
Singh, M. AJANTA
Rawson, P. THE ART OF SOUTHEAST ASIA
Akiyama, T. and others, ARTS OF CHINA, 3 v.
Fitzgerald, C. THE HORIZON HISTORY OF CHINA
Cahill, J. CHINESE PAINTING
Kidder, J. EARLY JAPANESE TEMPLES
Kidder, J. JAPANESE TEMPLES: SCULPTURE, PAINTING AND ARCHITECTURE
Awakawa, Y. ZEN PAINTING

Also, available in the reference section of the library (ask the reference librarian for help if needed) are excellent encyclopaedias of art, such as ENCYCLOPEDIA OF WORLD ART, McGRAW-HILL DICTIONARY OF ART, FRAEGER ENCYCLOPEDIA OF ART and the OXFORD DICTIONARY OF ART.

History of World Art II
Art History 212 - Spring 1979
Mrs. McCauley

Text: Helen Gardner's Art Through the Ages. 6th ed., revised. New York: Harcourt Brace, 1975.

I. Medieval and Early Renaissance Art

Read: Gardner, p. 305-473, 532-56

Browse through the reserved books in the Hugh Stephens Library (see list attached). Looking at the plates in these books will reinforce and enhance the required readings and the slide lectures. A sample examination will also be on reserve.

Topics to consider for the essay examination, February 19. Slide review, February 16.

the role of art among illiterate people
the cult of the Virgin Mary
the role and the fame of the artist
the illusion of reality and its optical and mathematical rendering
the meaning of "rebirth" and its expression
the nude and its interpretation in a Christian context

Works of art to study and research in light of the above topics:

Hiberno-Saxon. St. Matthew, Book of Lindisfarne. watercolor, ink, parchment.
Carolingian. Palatine Chapel of Charlemagne. Aachen, Germany. stone.
Ottonian. St. Michael's at Hildesheim, Germany. stone.
Ottonian. The nun Ende. Beatus Apocalypse. Gerona, Spain. colors, ink, parchment.
Romanesque. St. Sernin, Toulouse, France. stone.
Romanesque. Gislebertus. The Last Judgment.St.Lazare, Autun,France. stone.
Romanesque. Madonna Enthroned, Santa Maria, Tahull, Spain. fresco.
Gothic. Our Lady of Paris (Notre Dame). architecture, sculpture, stained glass. France.
Gothic. Our Lady of Chartres. architecture, sculpture, stained glass. France.
Gothic. Our Lady of Reims. architecture, sculpture, stained glass. France.
Proto-Renaissance. Duccio. Annunciation of the Death of Mary. Siena.tempera,gold leaf,wood.
Proto-Renaissance. Giotto. Lamentation. Arena Chapel, Padua. fresco.
Burgundy. The Limbourg Brothers. February from Les Très Riches Heures du Duc de Berry. watercolor, ink, parchment.
Flemish Renaissance. Campin. The Mérode Altarpiece. Tournai. oil on panels.
Flemish Renaissance. van Eyck. Giovanni Arnolfini and his bride. Ghent. oil on panel.
Flemish Renaissance. Bosch. The Garden of Earthly Delights. Brussels. oil on panels.
Italian Renaissance. Donatello. David. Florence. bronze.
Italian Renaissance. Brunelleschi. Dome of Santa Maria del Fiore.Florence. brick,marble.
Italian Renaissance. Masaccio. The Expulsion from Eden. Florence. fresco.
Italian Renaissance. Piero della Francesca.Battista Sforza and Federigo da Montefeltro.Urbino.
Italian Renaissance. Alberti. San Francesco in Rimini. marble, stone. oil.
Italian Renaissance. Botticelli. The Birth of Venus. Florence. oil and tempera on canvas.
Italian Renaissance. Mantegna. The Dead Christ. Northern Italy. tempera on panel.

II. High Renaissance, Baroque and Rococo Art

Read: Gardner, p. 475-531, 557-645

Browse through the books on reserve.

Topics to consider for the essay examination, April 6. Slide review, April 4.

Humanism and man as the measure of all things
the expression of worldly and spiritual power
the relationship between art and knowledge
patronage, the artist, and the public
space and its expression through form and illusion
the meanings of light and its role in architecture, sculpture and painting

Works of art to study and research in light of the above topics:

High Renaissance in Italy. Leonardo da Vinci. Embryo in the Womb. Florence. ink, paper.
High Renaissance in Italy. Bramante. Tempietto. Rome. marble, stone.
High Renaissance in Italy. Raphael. The School of Athens. Vatican, Rome. fresco.
High Renaissance in Italy. Michelangelo. The Sistine Chapel Ceiling.Vatican, Rome. fresco.
High Renaissance in Italy. Palladio. Villa Rotonda. Vicenza. marble, stone.
High Renaissance in Italy. Giorgione. Pastoral Symphony. Venice. oil on canvas.
High Renaissance in Italy. Titian. Venus of Urbino. Venice. oil on canvas.
Mannerism in Italy. Bronzino. Venus, Cupid, Folly and Time. Florence. oil.
Mannerism in Spain. El Greco. The Burial of Count Orgaz. Toledo. oil on canvas.
Northern High Renaissance. Dürer.The Great Piece of Turf.Nürnberg, Germany.watercolors,paper.
Northern High Renaissance. Grünewald. The Isenheim Altarpiece.Colmar,Germany.oil on panels.
Northern High Renaissance. Holbein. The French Ambassadors. London, England. oil on panel.
Northern High Renaissance. Bruegel. The Peasant Dance. Brussels, Flanders. oil on panel.
Mannerism in France. Il Rosso Fiorentino. Venus Reproving Love. Fontainebleau.oil,stucco,gilt.
Baroque in Italy. Sofonisba Anguissola. Self-Portrait. Cremona. oil on canvas.
Baroque in Italy. Caravaggio. The Conversion of St. Paul. Rome. oil.
Baroque in Italy. Artemisia Gentileschi. Judith and Maidservant with the Head of Holofernes.
Baroque in Italy. Bernini. The Ecstacy of St. Theresa. Rome, marble. Rome, oil.
Baroque in Spain. Velazquez. Las Meninas. Madrid. oil.
Baroque in Flanders. Rubens. The Rape of the Daughters of Leucippus.Antwerp. oil.
Baroque in Holland. Rembrandt. Self-Portrait.Amsterdam. oil.
Baroque in Holland. Vermeer. Young Woman with a Water Jug. Delft. oil.
Baroque in France. Poussin. The Burial of Phocion. Rome. oil.
Baroque in France. le Vau, Mansart and le Nôtre.Palace of Louis XIV at Versailles.architecture garden.
Baroque in England. Jones. Banqueting Hall at Whitehall. London. stone.
Rococo in Germany. Neumann. Pilgrimage Church of Vierzehnheiligen. Bamberg. stone.
Rococo in France. Watteau. Embarkation for Cythera. Paris. oil.

III. Art of the Nineteenth and Twentieth Centuries.

Read: Gardner, p. 651-795

Browse through the books on reserve.

Topics to consider for the essay examination, May 16. Slide review, May 14.

the conscience and the eye of the artist
escape through art to the past, the distant, the exotic
the role of color and light
"See in nature the cylinder, sphere and cone."
the role and influence of time, of the machine
process rather than product as art

Works of art to study and research in light of the above topics:

Neo-classicism. Angelica Kauffman. Cornelia, Mother of the Gracchi. London. oil.
Neo-classicism. David. The Death of Marat. Paris. oil.
Romanticism. Goya. The Third of May, 1808. Madrid. oil.
Romanticism. Delacroix. The Bark of Dante. Paris. oil.

Realism. Niépce. View of a Courtyard. France. heliograph on pewter.
Realism. Paxton. Crystal Palace. England. glass, iron, wood.
Realism. Julia Margaret Cameron. Sir John Herschel. England. calotype (photograph).
Realism. Sullivan. Carson, Pirie, Scott Building. United States. steel, glass, tile.
Impressionism. Manet. Déjeuner sur l'herbe. Paris. oil.
Impressionism. Monet. Rouen Cathedral. Paris. oil.
Impressionism. Mary Cassatt, Young Woman in Black. Paris. oil.
Post-Impressionism. Seurat. Sunday Afternoon on the Island of LaGrande Jatte. Paris. oil.
Post-Impressionism. Cézanne. The Bathers. Aix-en-Provence. oil.
Post-Impressionism. van Gogh. Starry Night. Arles. oil.
Post-Impressionism. Gauguin. The Spirit of the Dead Watching. Tahiti. oil.
Art Nouveau. Gaudi. Casa Mila, Barcelona, Spain. stone.
Expressionism. Matisse. Blue Nude. France. paper cut-out.
Expressionism. Kathe Köllwitz. Memorial to Karl Liebknecht. Germany. woodcut.
Expressionism. Kandinsky. Improvisation 28. Germany. oil.
Expressionism. Georgia O'Keeffe. Black Iris. United States. oil.
Cubism. Picasso. Les Demoiselles d'Avignon. Paris. oil.
Cubism. Brancusi. Bird in Space. Paris. bronze.
Cubism. Wright. Robie House. Chicago. steel, concrete, wood, glass.
Cubism. Mondrian. Composition in Blue, Yellow and Black. Paris. oil.
Dada. Duchamp. Bicycle Wheel.(New York) readymade of manufactured parts.
Dada. Arp. Papiers déchirés (torn papers). Zurich. collage.
Surrealism. de Chirico. The Delights of a Poet. Italy. oil.
Surrealism. Miró. Painting. Paris. oil.
Surrealism. Klee. Death and Fire. Switzerland. pigments on burlap.
Abstract Expressionism. Pollock. Lucifer. New York. oil, duco, enamel paint on canvas.
Abstract Expressionism. Rothko. Four Darks on Red. New York. oil.
Abstract Expressionism. Helen Frankenthaler. Painting. New York. oil.
Post-Abstract Expressionism. Eva Hesse. Contingent. New York. fiberglass, latex.
Post-Abstract Expressionism. Robert Smithson. Spiral Jetty. Utah. earthworks.

Slide-Essay examinations

The works of art listed under each heading (i.e., I., II. etc.) have been selected as fairly representative of the periods and styles of art to be studied in this course. Their selection will enable you to concentrate on particular themes, sites and materials, and forms as well as styles of art and architecture of each art historical period. Focus your studies on those works, utilizing facts, terms and interpretive materials in order to prepare to write essays which will relate to themes listed under "topics to consider". You will be expected to remember the facts listed (i.e., period, artist, title, etc.) and to use those facts in broader, thematic contexts posed by the essay questions. A sample slide essay examination has been placed on reserve to give you an idea of what is expected.

Suggestion: The best essays begin with a paragraph which answers the question by responding to the general contrast or comparison usually posed. Avoid simply analyzing each work of art in turn, in isolation from the other work of art seen beside it on the screen (two slides are projected for each question). Both works of art relate to each other in special ways that the essay question tries to get at.

Each examination will consist of three essay questions. Students will be asked to write on just two out of the three questions.

The Course Grade

Student performance will be evaluated on the basis of: (1) regular attendance. A clip-board will circulate each class period. It is the student's responsibility to be sure to sign the attendance sheet each class period. More than four absences can seriously jeopardise a student's grade; (2) slide examinations, for which a slide review, conducted the previous class period, will help the student to prepare-

History of World Art II Reserve Book List

I. Medieval and Early Renaissance Art

Kidson, R. THE MEDIEVAL WORLD
Henry, F. IRISH ART IN THE EARLY CHRISTIAN PERIOD
Grabar, A. and C. Nordenfalk, EARLY MEDIEVAL PAINTING
Williams, J. EARLY SPANISH MANUSCRIPT ILLUMINATION
Bishop, M. THE HORIZON BOOK OF THE MIDDLE AGES
Swarzenski, H. MONUMENTS OF ROMANESQUE ART
Focillon, H. THE ART OF THE WEST IN THE MIDDLE AGES, 2v.
Duby, G. THE EUROPE OF THE CATHEDRALS
Dupont, J. and C. Gnudi. GOTHIC PAINTING
Kidson, R. SCULPTURE AT CHARTRES
Martindale, A. GOTHIC ART
Cuttler, C. NORTHERN PAINTING: FROM PUCELLE TO BRUEGEL
Detroit Institute of Art, FLANDERS IN THE 15th CENTURY
Hartt, F. HISTORY OF ITALIAN RENAISSANCE ART
Chastel, A. THE FLOWERING OF THE ITALIAN RENAISSANCE
Chastel, A., ed. THE AGE OF HUMANISM
Murray, P. ARCHITECTURE OF THE RENAISSANCE
National Geographic, THE RENAISSANCE

II. High Renaissance, Baroque and Rococo Art

Freedberg, S. PAINTING OF THE HIGH RENAISSANCE IN ROME AND FLORENCE
Murray, L. THE HIGH RENAISSANCE
Pope-Hennessy, J. ITALIAN HIGH RENAISSANCE AND BAROQUE SCULPTURE
Murray, L. THE LATE RENAISSANCE AND MANNERISM
Benesch, O. GERMAN PAINTING, DÜRER TO HOLBEIN
Harris, A. and L. Nochlin, WOMEN ARTISTS: 1550-1950
Kitson, M. THE AGE OF BAROQUE
Brown, D. THE WORLD OF VELASQUEZ
Wallace, R. THE WORLD OF REMBRANDT
Koningsberger, H. THE WORLD OF VERMEER
Trevor-Roper, H. THE AGE OF EXPANSION
Cobban, A. THE EIGHTEENTH CENTURY

III. Art of the Nineteenth and Twentieth Centuries

Briggs, A. THE NINETEENTH CENTURY
Herold, C. THE HORIZON BOOK OF THE AGE OF NAPOLEON
Brion, M. ART OF THE ROMANTIC ERA
Schneider, P. THE WORLD OF MANET
Rewald, J. HISTORY OF IMPRESSIONISM
Rewald, J. PORT-IMPRESSIONISM: FROM VAN GOGH TO GAUGUIN
Cassou, J. and others, GATEWAY TO THE TWENTIETH CENTURY
Rheims, M. THE FLOWERING OF ART NOUVEAU
Arnason, H. HISTORY OF MODERN ART
Hunter, S. and J. Jacobus. MODERN ART
Giedion, S. SPACE, TIME, AND ARCHITECTURE
Licht, F. SCULPTURE, 19th AND 20th CENTURIES
Pehnt, W. ENCYCLOPAEDIA OF MODERN ARCHITECTURE
Rosenblum, R. CUBISM AND THE TWENTIETH CENTURY
Rubin, W. DADA AND SURREALIST ART
Sandler, I. THE TRIUMPH OF AMERICAN PAINTING

Also, available in the reference section of the library (ask the reference librarian for help if needed) are excellent encyclopaedias of art, such as ENCYCLOPEDIA OF WORLD ART, McGRAW-HILL DICTIONARY OF ART, PRAEGER ENCYCLOPEDIA OR ART and the OXFORD DICTIONARY OF ART.

History of Renaissance Art

Art History 303 — Mrs. McCauley

Texts: Howard Cuttler, Northern Renaissance Art
Frederick Hartt, Italian Renaissance Art
Course Syllabus (classics of art historical scholarship)

I. Florence, Siena, Avignon and Paris in the Fourteenth Century. Read Hartt, Vasari (syllabus).

St. Francis, the Cult of the Virgin Mary and the earliest revival of the classical world. The impact of the Black Plague.

The art of Duccio, Giotto, Martini and the Lorenzettis.

II. Burgundy and Flanders in the Ducal Courts of the Early Northern Renaissance. Read Cuttler, Christine de Pisan (syllabus) and Panofsky (syllabus).

The courly arts of illuminated manuscripts and tapestries. The invention of oil pointing techniques and the art of van Eyck, Campin, van der Weyden, van der Goes and Memling.

III. Italy in the Fifteenth Century. Read Hartt, Vasari (syllabus) and Burckhardt (syllabus).

Florence and the Medici.Patronage of the rebirth of classical style and the invention of linear perspective: Brunelleschi, Donatello, Masaccio, Fra Angelico, Uccello, Castagno, Pollaiuolo, Botticelli and Verrocchio. Humanism and the reaction of Savonarola.

Great ducal courts of northern Italy: the patronage of Renaissance nobles of Ferrara, Urbino, Rimini and Mantua. The art of Pisanello, Piero della Francesca, Alberti and Mantegna.

Discussion of the major themes and problems scheduled for the week before the midterm examination. Students are encouraged to present ideas in advance of these sessions.

Midterm examination

IV. The High Renaissance of Northern Europe. Read Cuttler, Henderson (syllabus) and Praenger (syllabus).

The invention of moveable type and the spread of popular graphic arts. The idea of the "millenium" and witchcraft, the impact of the Protestant reformation and its effect upon northern Humanism; science and the age of exploration.

The art of Bosch, Grünewald, Dürer, Holbein, Brueghel and White.

V. The High Renaissance of Italy in Rome and Venice. Read Hartt, Vasari (syllabus), Leonardo da Vinci (syllabus) and Michelangelo (syllabus).

The artistic and scientific impact of Leonardo during the waning Renaissance of Florence and Milan; Papal Rome and the role of Humanism in the high classical art of Raphael, Bramante and Michelangelo.

The sumptuous independence of Venice in the twilight of her command of the Mediterranean Sea. The painting of Carpaccio, the Bellinis, Giorgione, Titian, Tintoretto and Veronese; the architecture of Bramante.

VI. Mannerism: an international style expressive of the instability caused by competing Catholic and Protestant powers. Read Hartt, Cuttler, Cellini (syllabus).

Anti-classical style, originating in the later work of Michelangelo, spread from Italy through France to the Netherlands. The eclipse of Humanism; the rise of the Counter Reformation, the Inquisition and nationalism.

Discussion of major themes and problems scheduled for the week before the final examination. Students are encouraged to present ideas in advance of these sessions.

Final examination

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Responsibilities

Regular class attendance and participation. Occasional unannounced quizzes to be sure reading is kept up regularly, only if necessary.

Midterm and final essay examinations. Each will include take-home essay questions and slide identification essay questions given in class.

A research paper. Due date and particulars will be given in class. Write on one of three of the following topics: a woman artist, a woman patron of art, or a theme of woman or women in art (Eve, Mary, Judith, Venus, St. Ursula and the Ten Thousand Virgins, etc.). Choose the work of a single artist and research a single work of art or a series of works of art by the same artist.

Optional

Students are welcome to join the all-art history courses field trips planned for Saturdays in the early Fall to the St. Louis Art Museum and the Nelson Gallery in Kansas City. Details and dates to be announced.

History of Modern Art
Art History 305h — Mrs. McCauley

Texts: Sam Hunter and John Jacobus. Modern Art.
Course Syllabus (critical literature and primary sources on women artists)

I. Post-Impressionism, Symbolism, and Tradition and Innovation in Architecture. Read, in addition to Hunter and Jacobus, all texts placed on reserve and listed by artists.

The wellsprings of modern sensibilities in objective perception of form, light and color; subjective modes of expression; the new technology and organic qualities of architecture. The impact of non-Western artistic modes.

The art of Seurat, Cezanne, Gauguin, Ensor, Eiffel and Wright.

II. Early Modern Sculpture, Expressionism, Cubism and Abstract Art. Read Hunter and Jacobus and texts on reserve.

The new interrelatedness of painting, sculpture and architecture with an emphasis upon the reduction of form to elemental simplicity. The emotionality of color and line; the concept of culture rather than nature as the source of art.

The art of Brancusi, Matisse, Paula Modersohn-Becker, Nolde, Kandinsky, Klee, Picasso, Sonia Delaunay, Georgia O'Keeffe, Balla, Malevich and Mondrian.

Discussion of the major themes and problems scheduled for the week before the midterm examination. Students are encouraged to present ideas in advance of these sessions.

Midterm examination

III. Dada and Surrealism. Read Hunter and Jacobus, texts on reserve. Course Syllabus.

The rejection of both culture and nature. An emphasis on thought alone, with its source in Cartesian logic or rooted in the Freudian subconscious.

The role of chance, accident, hallucination as an aid to direct expression.

The art of Duchamp, Arp, Hannah Hoch, Magritte, Miro and Meret Oppenheim.

IV. The Shaping of a New Architecture, Art Between the Wars, and Postwar European Art. Read Hunter and Jacobus, texts on reserve and Course Syllabus.

Picking up the pieces after World War I and caught in the shadow of the political and economic miseries of the thirties and the onslaught of another war.

Social themes and ideals.

The art of Le Corbusier, Kathe Kollwitz, Grosz, Picasso, Frida Kahlo, Dubuffet, and Barbara Hepworth.

V. The American Contribution, New Architecture, and the Dematerialized Object. Read Hunter and Jacobus, texts on reserve and the Course Syllabus.

New York City as the center of the art world as emigre artists from Europe mingle with raw young American talent emerging from the Depression and World War II. Huge scale, action, reduction of means, directness of expression are among the virtues of a new art.

The work of Pollock, Helen Frankenthaler, Louise Nevelson, Johns, Warhol, Kahn, Fuller, Eva Hesse, Lynda Benglis, Chryssa Smithson, Haacke, Mary Miss.

Discussion of major themes and problems scheduled for the week before the final examination. Students are encouraged to present ideas in advance of these sessions.

Final examination.

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Responsibilities

Regular class attendance and participation. Occasional unannounced quizzes to be sure reading is kept up regularly, only if necessary.

Midterm and final essay examinations. Each will include take-home essay questions and slide identification essay questions given in class.

Write a five- eight page paper which expresses your response to an idea or concept presented in Meyer Schapiro's "The Liberating Quality of Avant-Garde Art" (handout). Identify a point of view or thesis presented by Prof. Schapiro, then develop that idea in your own way, as a critic would.

Optional

Students are welcome to join the all-art history courses field trips planned for Saturdays in the early Fall to the St. Louis Art Museum and the Nelson Gallery in Kansas City. Details and dates to be announced.

Seminar Report: Implementing the Goals of Women's Education in the Humanities

Bertrice Bartlett

How has participation in this seminar, and more broadly how has consciousness that in a women's college the search for truth includes the search for truth about women, affected the content of the courses I teach? In sum, I should say such consciousness enlarges and enriches the content while simultaneously allowing for more finely drawn analyses and contrasts. None of the eight courses I regularly teach within a two year cycle focuses specifically on feminist issues. Rather, two are essentially devoted to the processes of writing and research (English 101 and 102), two present contemporary modes of analysis of language and literature (Nature of Language, Modes of Criticism), and four develop student familiarity with and understanding of major works of literature, their themes and techniques and their treatment of the human condition. The truth about women as part of the truth about the human condition naturally emerges in the content of these courses in different ways. What follows is an illustrative rather than an exhaustive specification of these differences:

English 101: Literature and Writing:

In this course I raise the question of women's style and thought processes. Do the students in the class write in ways conforming to the generalizations made about women's writing, coupling weak verbs with unnecessary intensifiers, qualifiers, dashes, emphases, and parentheses? Are they more confortable with associational, emotional "field-dependent" modes of presentation than with logical, expository, "field-independent" modes? Does the dependent, contingent nature of women's culturally prescribed roles affect their responses to kinds of information and to methods of presenting information and ideas? For illustrations of the divergent modes of self expression often believed to characterize male and female styles, students read a collection of essays by George Orwell and Virginia Woolf's A Room of One's Own. In class we discuss the differing structural roles of logic and metaphor in the two author's (metaphor to "assist statement" in Orwell to "present" statement in Woolf). Essay assignments call on students to attempt both modes. Curiously, overt analysis of the contrasting methods of the two writers seems to help students, who almost unanimously prefer Orwell's style, accept and learn to control the expository thesis-and-defense system of essay organization our English department regards as the primary model to be learned in 101.

English 102: Literature and Research Writing:

In this course students read basic works by Darwin, Marx and Freud and are asked to learn the processes of library research by investigating biological, socio-economic, or psychological answers to questions about human behavior; questions about male and female differences, and in particular the causes for such differances - biological, cultural, or psychological - frequently provide foci for such investigations. In my most recent class, for example, students produced papers on differences in male and female verbal and spatial abilities, early childhood sex role stereotyping in the United States, technical and emotional barriers to passage of the Equal Rights Amendment, adolescent suicide motives, and family organization in the U.S.S.R.; oral reports on these research projects showed that students had found information tending to reinforce and validate one another's findings.

Literary Studio and Studies in a major author: For the major author courses, D. H. Lawrence, Mary Ann Evans, consideration of the female experience becomes automatically a part of the matter of the course because it is a central concern of the artists; the attached course descriptions reflect their concern. Masterpieces of Modern Literature deals more exclusively with modernist formal experiments. We discuss the structures of major works of early twentieth century literature as these embody acts of consciousness, organizations of the perception of experience. In this connection, we contrast the questing orientation of such works as The Wasteland and Ulysses with the quite contrary structures of To The Lighthouse and Katherine Ann Porter's short stories, particularly the Lucinda stories. The former is organized by "imitation" of the ingathering and incorporating consciousness of a Victorian wife and mother; the latter by the sequence of negations leading a young 20th century woman to a final stance of self. I am interested to learn that for the students I have had in this course in recent years, the notion of a series of rejections, decisions about what not to be leading to an ultimate affirmation of individuality seems the more valid initiation of the action of female self-realization.

Politics in Literature (called, in its truncated form Five Great European Novels) is a 200 level course with a more thematic orientation. Here we discuss depiction of the encounter between personal conscience and social responsibility; the nature of the novels (see course descriptions) focuses this thematic preoccupation on the relation between ends and means. In this connection, there emerges an interesting sub-theme, on overtly political levels of the works of literature, of the "women question"; Stendahl, Brecht and Malreaux, for example, devoting specific sections or structures of their works to embody themes of sexual egalitarianism, Dostoyevsky, Mann, Koestler, Camus, and Orwell using women primarily as symbols of alternative, non-rational values.

Nature of Language and Modes of Criticism: Both these courses concern themselves with schemes of analysis. For both fields, feminist preoccupations have forced a reassessment of received categories. In these areas feminist investigators have supplied corrective perspectives on methods of sub-dividing categories of information. I treat feminist contributions as just that, supplemental and corrective commentaries on major modes of analysis. Ultimately, I and the intellectual community may find feminist views more central than they have been found thus far (cf.Richard Gelwick's paper). For the moment, in linguistics, assuming a feminist commitment has brought forward more finely calibrated observations of the elements operative in the speech community, of differentiations in stress and intonation, of syntactic patterns as expressions of status and self, of semantic components as fundamentals of meaning and value permeating a culture. In literary criticism, feminist perspectives like Marxist perspectives have partaken of formalist, structuralist, psychological and socio-economic modes, uniting, at times anomalously, theories and methods logically mutually exclusive. In this sense, feminist perspectives, seemingly separates and in themselves, force reintegration of falsely separated perceptions, and are thus again, as in the the core of linguistic analysis, curiously integrating. These at least are the ways I see feminist analytic approaches operating in the two courses I teach. Introduced as critical and supplementary commentaries on major analytical schemes, they force a reexamination of the schemes themselves and thus the process of schematization in the search for truth, asking specifically, does this system aid or inhibit the search for the truth about women.

General

Ellman and Fieldason, eds., The Modern Tradition
Vickery, John The Impact of the Golden Bough on Literature
Wilson, Edmund Axel's Castle

Yeats. Henn, T. R. The Lonely Tower
Pound. Kenner, Hugh The Pound Era
Eliot. Eliot, T. S. The Waste Land: A Facsimile and Transcript of the Original Drafts
Joyce. Beck, Warren Joyce's Dubliners
Hemingway. Hovey, Richard Hemingway: The Inward Terrain
Porter. Leiberman, Myron Katherine Anne Porter's Fiction
Lawrence. Leavis, F. R. D. H. Lawrence: Novelist
Woolf. Naremore The World Without a Self
Faulkner. Vickery, Olga The Novels of William Faulkner

Journals

The following journals frequently publish articles about the literary figures we consider in this course.

American Literature
Critique
Contemporary Literature
The Explicator
Modern Fiction Studies
Journal of Modern Literature
Sewanee Review
The Southern Review
Studies in Short Fiction
Twentieth Century Literature
Virginia Quarterly Review
The Yale Review

Attendance policy: There is no way for you to do the work in this course without attending class regularly. Your grade, however, will be based on the work and not on class attendance.

English 101
Section 572
Literature and Writing

Bertrice Bartlett
Library 213
Office hours: 11-12, M-F
and by appointment

Texts: The Macmillan Handbook of English
Hall and Emblen. A Writers Reader
Orwell. Collected Essays
Woolf. A Room of One's Own

Course Objective: William Stafford says:

> A writer is not so much someone who has something to say as she is someone who has found a process that will bring about new things she would not have thought of if she had not started to say them.

The objective of this course is to help you find such a process. You will be

- reading good essays
- developing techniques for presenting ideas
- reviewing rules of grammar
- reading other students' work
- writing and rewriting essays

You will be steadily engaged in the process of writing.

Method of Evaluation: Individual papers will be marked but not graded. You will receive one grade at the end of the course based on the level of your work and the progress you have made in achieving it. You should keep all of your papers in a special folder. We will have regular conferences to assess the strengths and weaknesses of your writing and to identify specific steps you may take to improve it. I shall be happy, at any time, to give you an evaluation of your work to that point.

Attendance Policy: There is no way for you to do the work in this course without attending class regularly. Your grade, however, will be based on the work and not on class attendance.

Late papers: Unless you have made some prior arrangement with me for handing a paper in late, all work should be turned in on the date due.

English 102
Literature and Research Writing
11:00-11:50 M-F

Bertrice Bartlett
Office: 213 Library
Office Hours: M-F, 11-12
MWF, 2:30-3:00
and by appointment

Books required:

Charles Darwin, The Origin of the Species. Norton, 1975 (1859)
Karl Marx and Frederick Engels, The Communist Manifesto, Pathfinder Press, 1970. (1848)
Sigmund Freud, An Outline of Psycho-Analysis, Norton, 1969. (1940)
Alfred Lord Tennyson, In Memorian, Norton, 1974. (1850)
Bertolt Brecht, The Caucasian Chalk Circle, Grove, 1966. (1947)
_____, The Good Woman of Setzuan, Grove, 1966. (1947)
Joseph Conrad, Heart of Darkness and The Secret Sharer, Signet, 1950. (1910)
James D. Lester, Writing Research Papers, 2nd. ed., Scott, Foresman, 1976.

Course Objectives:

1. To give students an elementary understanding of the basic ideas of three major thinkers—Darwin, Marx, and Freud—whose theories influence the direction of modern research.

2. To introduce students to procedures for using library resources in search of evidence produced by modern research.

3. To guide students through the process of writing a research paper that presents evidence relevant to an issue raised by Darwin, Marx, or Freud.

Grading policy:

Your grade depends on successful completion of a process of research (developing skills in summarizing, paraphrasing, researching, evaluating, organizing, and presenting information). One-third of your total grade will, therefore, be based on background assignments including in-class essays, one-third on satisfactory completion of the research process, and one-third on the final paper.

English 223H - Nature of Language
Section 1107

Bertrice Bartlett
213 Dudley
Office hours: 10-11 M-F;
MWF, 2:30-3:00

Text: Ballinger. Aspects of Language
Working with Aspects of Language

Supplementary texts: on reserve

Objectives:

To introduce students to contemporary methods of analyzing language as a form of human communication. Class sessions will focus specifically on phonetics, transformational grammar, generative semantics, language acquisition, and current research in language comprehension.

Method of Evaluation:

Three examinations, each weighted as one-third of grade. Students who do well on the first two examinations may elect to do a research paper in lieu of the final examination; short tests on terminology will be counted with first exam.

Attendance Policy:

Class attendance is an essential part of the work in this course. A student who accumulates more than five absences should probably drop the course.

English 225: Literary Studies
Five Great European Novels

Bertrice Bartlett

Materials: Standahl, The Red and The Black; Dostoevsky, The Possessed; Turgenev, Fathers and Sons; Mann, The Magic Mountain; Malraux, Man's Fate.

Objectives:

I. Introduce students to five major European novels.

II. Call student attention to the ways in which these major novelists depict the relations between private conscience and political power.

Method of evaluation: two take-home essay examinations.

English 371H: MASTERPIECES OF MODERN LITERATURE

Bartlett
Library 213
Office hours: 11-12 daily
and by appointment

This course consists principally of reading you will be doing outside of class. That reading should be directed to deepen your understanding of certain major works of 20th century British and American Literature and to broaden your general information about modern literary figures, trends, and techniques. Thus, nothing you read by or about significant modern writers will be wasted; all that you have read before will be helpful. As guidance for your reading and thinking, however, and as an aid in focusing your conclusions, you are asked:

I. To read, or re-read, the following books: Williams, Selected Poems, Eliot, The Waste Land and Other Poems, Pound, Selected Poems, Yeats, Selected Poems, Joyce, Dubliners, Hemingway, In Our Time, Porter, Flowering Judas and Other Stories, Woolf, To the Lighthouse, Lawrence, Women in Love, Falkner, The Sound and the Fury.

II. To write four papers: one short (4-5 pp.) paper for each genre we consider, drawing together what you have learned about a specific writer and his methods to elucidate a single work. The work should be by one of the authors we treat in class, but it should not be any of the works listed on the discussion schedule. Most likely you will want to limit your comments to one aspect of that work.

One in-class essay exam, and

III. Finally, one longer paper (10 or more pages) about a work by an author not listed in Section I, (e.g. Frost, Stevens, Forstar, Beckett, Fitzgerald, Carey). Choose someone whose work interests you, but ask my approval. In your paper, comment on the relation of the work you have chosen to the trends and writers we have covered.

Book List

Eliot, T. S., The Waste Land and Other Poems
Pound, E. P., Selected Poems
Yeats, W. B., Selected Poems
Williams, W. C., Selected Poems
Joyce, J., Dubliners
Hemingway, H., In Our Time
Porter, K. A., Flowering Judas and Other Stories
Woolf, V., To the Lighthouse
Lawrence, D. H., Women in Love
Faulkner, Wm., The Sound and the Fury

IV. Bibliography

I have put the following books on two hour reserve for your background reading. You will also want to consult general circulation books, but please limit your use of these books by checking out no more than two at a time for no more than two days at a time.

English 372H: Modes of Criticism
TTh 1:30-2:50
Burrell Cabinet Room

Bertrice Bartlett
Library 213
Office Hours: M-F, 11-12;
MWF, 2:30-3:00
and by appointment

Text: Welleck and Warren, Theory of Literature

Supplementary text: (See library reserve list)

Course Objectives: To give students:

1. A brief introduction to the historical development of literary criticism.
2. Familiarity with principal contemporary modes, critical vocabularies, and critics.
3. Practice in tracing connections between interpretations and critical presuppositions.

Method of Evaluation:

Two major reports, a mid-term examination, and a final paper; short tests on terminology.

English 383H
Studies in a Major Author: D. H. Lawrence

Bertrice Bartlett
Library 213
Office hours 11:00 a.m. daily
and by appointment

Texts:
The Rainbow, Viking, paper
Sons and Lovers, Viking, paper
Women in Love, Viking, paper
Lady Chatterly's Lover, Grove, $1.95
Saint Mark and the Man Who Died, Random, $1.95
Complete Short Stories, vols. 1, 3 (Optional)
Studies in Classic American Literature, Penguin, $2.50
Selected Poems, Penguin, $1.65

The work of Lawrence has long been the subject of controversy. During his lifetime, his novels were called obscene and often banned. More recently, his portraits of woman have been both attacked and defended by feminist critics. In this class we will read Sons and Lovers, The Rainbow, Women in Love, Lady Chatterley's Lover, The Man Who Died, and selected poems, stories and critical articles. Class discussion will focus on the works as literary creations and on Lawrence's view of the relation between sexuality and society.

Attendance policy: There is no way for you to do the work in this course without attending class regularly. Your grade, however, will be based on the work and not on class attendance.

Late papers: Unless you have made some prior arrangement with me for handing a paper in late, all work should be turned in on the date due.

ENG. 383E
Major Author: Mary Ann Evans (George Eliot)
Sect. 1099
TTh 10-11:20
Dudley 210
Bartlett

Texts: Adam Bede
Mill on the Floss
Felix Holt
Middlemarch
Daniel Deronda

Supplemantary texts: See library reserve list

Objective: To study the major novels of George Eliot, focusing on her artistry, on her philosophic vision, and on the relation of her works to the literary tradition and to her times.

We shall read and discuss five major Eliot novels: Adam Bede, The Mill on the Floss, Felix Holt, Middlemarch, and Daniel Deronda. Called "experiments in life," these novels trace the social and personal consequences of personal choices. Eliot's major characters, especially her women, intend well, often do ill, and pay the costs demanded by self and others. The author's techniques for testing moral values in imagined worlds has been given the name Realism. In class we will ask the questions: How real are characters such as Maggie Tulliver, Dorothea Brooke, and Gwendolene Harleth? How probable their fates? In what sense may the novels be deemed "realistic"?

Method of Evaluation: Three essay examinations to be written out of class.
Prerequisite: one Eng. 250 course or above.

English 101
Martha Rainbolt
Second Session
Fall 1977

Class Meetings:
11:00 Monday through Friday

Office Hours:
Monday through Friday 9:00 - 10:00
Tuesday afternoon 1:30 - 3:00
Other times by appointment

Phone:
Office - Ext. 429
Home - 443-7336

Required Texts:
Hall, Donald, ed., Writing Well, second edition. Boston: Little, Brown, and Company, 1976.
Goulianos, Joan, ed., By A Woman Writt. Baltimore: Penguin Books, Inc., 1974.
Kierzek, John M. and Walker Gibson, eds., The Macmillan Handbook of English, sixth edition. New York: Macmillan Publishing Co., Inc., 1977.

Course Objectives.
1. Develop a style of writing which communicates with clarity and precision your personality and ideas.
2. Be able to write continuously, without hesitating or stopping, for ten or fifteen minutes, during which period you will be able to produce at least one page of hand-written material which focuses on, and develops or explores, one topic only.
3. Explore the writing of others, both that of your classmates and that in the essay text. Deepen your critical and creative responses to these writings.

First Week of Classes: October 24 - 28

WORDS
By A Woman Writt, Margaret Cavendish
Writing Well, pp. 1-26
Writing Well, pp. 84-91
By A Woman Writt, Anne Finch

Second Week of Classes: October 31 - November 4

WORDS
Writing Well, pp. 91-114
By A Woman Writt, Aphra Behn
By A Woman Writt, Margaret Walker

[illegible] due Friday
[illegible] due Tuesday

Third Week of Classes: November 6 - 10

WORDS AND SENTENCES

Reading:
W R, Baker
The Holy Bible
Handout - Monahan
W I O, - Lyndon

Writing:
Descriptive Essay due November 7
Macmillan, Sentence Exercises

Fourth Week of Classes: November 13 - 17
Registration: November 14

NARRATIVE ESSAY

Reading:
W R, Ephron
Olsen
Angelou

Writing:
Cliche and Euphemism
essay due November 15
Mid term exam

Fifth Week of Classes: November 20 - 24
Thanksgiving Vacation: November 23, 24

EXPOSITORY ESSAY

Reading:
Handout - Erich Fromm
W R, Kunz
Lerner - Goodall
Bleibtreu
W I O, Daniels

Writing:
Punctuation exercises

Sixth Week of Classes: November 27 - December 1

ARGUMENTATIVE ESSAY

Reading:
W R, Handouts
White
Study of Logical Fallacies
W I O, Weinstein

Writing:
Personal Symbol due November 30
Punctuation exercises
Discussion of logic and means of persuasion

Seventh Week of Classes: December 4 - 8

ARGUMENTATIVE ESSAY

Reading:
W R, Pirsig
Barton
W I O, Alice Walker

Writing:
Argumentative essay due December 5
Pronoun exercises

Eighth Week of Classes: December 11 - 15

SUMMARY AND REVIEW

Reading:
W R, Willie Olsen

Writing:
Final Exam - December 14

Seventh Week of Classes: December 5-9

DESCRIPTIVE AND EXPOSITORY ESSAY

Writing Well, pp. 223-245
By A Woman Writer, Olive Schreiner
Mary Freeman

Essays due Tuesday
Journals due Friday

Eighth Week of Classes: December 12, 13, 14

Summary and Review

Exam, December 15

English 101
Martha Rainbolt
Second Session
Fall 1978

Class Meetings:
10:00 Monday through Friday

Journals due Thursday
Essays due Tuesday

Office Hours:
8:00 - 10:00 Monday through Friday

Phone:
Office - Ext. 429
Home - 443-7336

Required Texts:
Hall, Donald and D. L. Emblen, eds., A Writer's Reader. Boston: Little, Brown and Company, 1976.

Klammak, John M. and Walker Gibson, The Macmillan Handbook of English, New York: Macmillan Publishing Co., Inc., 1977.

Luddick, Sara and Pamela Daniels, eds., Working It Out. New York: Pantheon Books, 1977.

Course Objectives:
1. Develop a style of writing which communicates with clarity and precision your personality and idiom.
2. Be able to write continuously, without hesitating or stopping, for ten or fifteen minutes, during which period you will be able to produce at least one page of hand-written material which focuses on, and develops or explores, one topic only.
3. Explore the writing of others, both that of your classmates and that in the essay texts. Deepen your critical and creative responses to those writings.

First Week of Classes: October 24 - 27

INTRODUCTION

Reading:
A Writer's Reader,
William Stafford
Journal Excerpts
James Thurber
George Orwell
Adrienne Rivera

Working It Out,
Foreword, L. Rich

Writing:
Journal Writing
In Class Essay
Diagnostic Grammar Test

Second Week of Classes: October 30 - November 3

[illegible]

Reading:
[illegible]
Angelou
Anderson
Dillard
Heald

Writing:
[illegible] Journal
Evaluation Conferences

Some Possible Titles:

Woman and Man: A Collage of Similarities

Androgyny: Woman and Man Together

A Polyphonic Approach to the Writing of Woman and Man

(Any suggestions?)

The text would have two tables of contents. It would be organized thematically, "On Writing," "Equality," etc. It would also have an alternate table of contents which would list essays by type, i.e. "Descriptive Essay," "Argumentative Essay." Whenever possible, the text would be organized in pairs of essays: Nathaniel Hawthorne and Sophia, Gertrude Stein and George Orwell.

A Partial and Tentative Table of Contents:

I. On Writing

A. Journals and Letters

1. Nathaniel and Sophia Hawthrone

2. George Eliot and George Henry Lewes

3. Fitzgerald, from Journal and
Joan Didion, "On Keeping a Notebook"

4. Sylvia Ashton-Warner from Journal
and ?????

5. Colàtta and her husband (?)

B. Writers on Writing

1. Wm. Stafford "A Way of Writing" and
James Baldwin, "Autobiographical Notes"

2. Gertrude Stein, from Poetry and Grammar and
George Orwell, "Politics and the English Language"

3. H. L. Mencken, Gamalielese" and
Dorothy Parker, ??

II. Woman on Writing

1. Joanna Russ, "What Can a Heroine Do? or Why Women Can't Write"

2. Virginia Woolf, "Professions for Women"

3. Tillie Olsen, "Silences: Why Women Don't Write"

III. Men Writing About Women

1. D. H. Lawrence, "Men Must Work and Women as Well"
2. Leslie Fiedler, "The Revenge on Woman: From Lucy to Lolita" in Love and Death in the American Novel
3. E. B. White, "Getting Along with Women"

IV. Sexuality

1. Nora Ephron, "A Few Words About Breasts"
2. James Baxter, "Why Shouldn't We Change Sex"
3. Prudence Mackintosh, "Masculine/Feminine"

V. Education

1. A. Rich, "Introduction" in Working It Out
2. Caroline Bird, "Where College Fails Us"

VI. Equality

1. Thomas Jefferson, "The Declaration of Independance"
2. Garry Wills, "The Myth of the Declaration"

VII. Death and Annihilation

1. Plato, "Socrates to His Accusres"
2. Virginia Woolf, "The Death of a Moth"
3. Langston Hughes, "Salvation"
4. James Thurber, "The Macbeth Murder Mystery"
5. E. B. White, "The Street of the Dead"

Martha Rainbolt
Stephens College
March 1979

Some Thoughts on a Freshman Composition Text

Since I have been teaching at Stephens, I have struggled to find a text for freshman composition. I have taught the course using two works which focus on women writers, By A Woman Writt and Working It Out. See Syllabi attached. Neither of these books is satisfactory. By a Woman Writt does not focus on the essay, a requirement of the course here. In addition, it contains previously unpublished works, or works which have not had wide circulation. This attribute of the book is valuable in many contexts; certainly we need to recognize and read little-known works by women writers. But I feel strongly that the freshmen at Stephens need to know "the best that has been thought and said." They need to know the best works first; then they can read minor and secondary materials. Working It Out also has several problems. First of all, it is too contemporary. Again my bias is showing, but I want the students in my freshman composition classes to read and understand the writings of woman and man who are not of the contemporary age. Students need to experience the history which shapes our time. They need the context in which they are placed today; and the eighteenth and nineteenth centuries, especially, have shaped that context. Secondly, Working It Out does not contain many models for the students. The essays in this book do not lend themselves to imitation. They are often very idiosyncratic and several of them are not well written.

Last fall I wrote to all the major publishers and asked for a text which would satisfy the requirements of the course. I wanted a book which would

1. contain model essays and journals -- good writing

2. contain a balance of writing by women and men -- showing their divergences, of course, but also their commonalities.

3. include materials from the "classic" writers as well as contemporary works.

I received negative replies from all publishers: there just doesn't seem to be such a book. Harper and Row is interested in the possibility. So I have begun to put together some ideas for this text and hope to have a rough outline completed this summer.

Thomas F. Dillingham
Stephens College
Columbia, Missouri

English

On Syllabi

The notion of disseminating creative new course syllabi among the nation's teachers of humanist courses is, on the face of it, an admirable one. Not only does it emphasize that the materials of the "life of the mind" are common property, but that the best mode of improvement of that life is by communal effort, not by the perpetuation of "propertarian" attitudes. On these grounds alone, we must welcome the efforts of the National Humanities Institute and the National Endowment for the Humanities to bring together groups of teachers willing to pursue such goals.

It may well seem tiresomely recalcitrant in one who supports those goals to enter a minority report, but I find myself in that position. I have no problems with the basic ideas behind the project, but I find myself in an awkward position in relation to the method, or perhaps to the end-product. The awkwardness stems from the very activity that was supposed to lead to that product, that is, my participation in the faculty development seminar at Stephens College on implementing the goals of women's education. As I looked more intently at both the methodological and the theoretical problems I encountered, I found myself developing a theoretical stance (if not a coherent theory) which seriously undermines the chances of my embodying my "results" in anything like a recognizable course syllabus. Perhaps this merely means I do not understand the nature (and flexibility of form) of course syllabi. Certainly we have seen a variety of them issuing from our own seminar and, of course, I have seen many compiled by my colleagues in past years, but perhaps I have created artificial limits.

Let me make a few observations, some obvious, some silly, about syllabi as I know them. They come in many shapes and sizes, and in many degrees of completeness, from sketchy, to thorough, to compendious. They may list readings, keyed to discussion or lecture dates; lecture and discussion topics if different from the readings; testing and written requirements; course objectives;

and various "housekeeping" matters, such as attendance requirements, office hours, plagiarism policies, pleas for "no smoking," etc. Now I take it that for the purposes espoused by NHI/NEH, and our own seminar, the primary elements among these would be the list of readings and the statement of course objectives. These are the elements of which we have all had prior experience, from which, when encountered on a colleague's syllabus, we have often experienced either a shock of disbelief (and we gave <u>him</u> tenure?), or the sudden, unsettling shock of recognition (I know all those -- why didn't I ever put them together myself?) which signals an encounter with an intellectual midwife. But we have also had the experience (often a very satisfying one, rather like, one supposes, composing an excellent epigram) of needing a syllabus for next semester <u>right away</u> to beat the printing deadline of the new schedule. What happens? We draw, of course, on two resources: our rich experience of reading and interconnecting literary (or philosophical or political or other) texts, and our long familiarity with the generative possibilities of "centering" a phrase, especially an antithetical one, and allowing a cluster of texts, to be followed by ideas and commentary, to gather around it. How about "the Fat and the Thin in 18th century discourse"? An extreme example, but it would play. Just start with the fascination, during that century, with Cervantes, move to Sterne, Smollett, "Dr. Syntax," Hogarth, Rowlandson, and you may follow comfortably down the line. Chances are, you will even find yourself including all the canonical authors of the period, albeit through unrepresentative works, and that (to please our interests at Stephens), Fanny Burney, Sarah Fielding, the Female Spectator, and many other texts by women will lend themselves to the speculation. Build in the sociopolitical and psychosexual insights made available in many works of modern scholarship, and a plausible course results. How many of Reynolds' sitters-to-portrait were portly? Men? Women? Why was that? You see, it's easy.

Now I know that Patricia Spacks has already raised this matter, for similar reasons, and that others have commented on it at length. When I first read Spacks' <u>Yale Review</u> article,

however, I was impatient with what seemed to me to be unnecessarily strenuous questioning of the obvious. After all, syllabus construction must be among the less harmful human activities, I thought, and in the right hands (say Jim Shirkey's), even "The Fat and the Thin" would be a stimulating, informative, finally liberating course. I am not sure whether I have gone past, around, through, or under that set of assumptions, and I won't claim to be "beyond" them, but I have run into a lot of trouble with them. Let me quote a sentence from Gayatri Spivak's introduction to Of Grammatology which, by analogy, states my concern: "To make a new word is to run the risk of forgetting the problem or believing it solved (p. xv)." Now I extend this across the board, so to speak. New labels, new taxonomies, new "structures," new course syllabi, to be pertinent, run the risk, as Spivak says, of deceiving us into believing we have solved the problem when we have merely changed its local habitation and its name.

Let me make, then, the most arrogant and selfish statement I can think of, and then try to palliate it. I suspect that instead of disseminating any syllabi of mine, the best thing we could do would be to send around my two-part essay, perhaps suitably edited, which contains the basic theoretical arguments which I believe might be of use to someone, and which cannot in any way I can imagine be embodied in a course syllabus. Changing course content is not the answer, from my viewpoint. I have already done it. I have been doing it for years -- since my last year as a Teaching Assistant at Boston University, in fact. Have I been altogether successful in eliminating sexism from my teaching? No. Have I been successful in exposing sexism to dialogue and analysis, both in my course readings and, reflexively, in my own presentation? I believe so. My old syllabi have many, perhaps not all we might want, but many examples of "content change." I have self-consciously incorporated texts and criticism by women in my courses. I have forced discussion of texts from a feminist viewpoint. Some of that will show up in a syllabus, but already we are past its

potential for revealing the importance of developments in a course. The list of readings will imply, or perhaps reveal directly, some principle of selection which will, in turn, imply some sort of theory. But the principle or theory, in this case, may well be finally trivial -- something along the lines of "here are examples drawn from this period, this genre, this thematic cluster, etc." For our purposes, "here are examples of women's writing/writing about women from x, y, and z" may be an operative theory, and not an irrelevant one. Perhaps we may want to affirm that just such a "change" is the necessary first step. But, as I have argued before in other forums, it is likely to be a change without a difference if the content changes but the traditional values and assumptions remain the same.

Possibly the statement of course objectives might carry some of the weight I am concerned to communicate, but I am somewhat doubtful. We may imagine objectives which affirm non-sexist values and propose methods of study which would expose sexism latent or explicit in the material to be studied. I have attempted something like this in my descriptions of the Milton and Science Fiction courses in the past, affirming the importance of attempting, in both cases, to examine the significance to the reader (both present-day, and contemporary with the composition, and in between, if possible) of attitudes toward women in the texts studied. If this is all that is needed, then the generation of almost unlimited numbers of syllabi would be merely a matter of time spent at the typewriter, with occasional forays to the nearest copy of Books in Print.

I do not want to seem to be in the position of scuttling all efforts and counselling despair by dismissing all "practical" devices we might use to gain our goals. Certainly I do not suppose that small changes can have no effect, because of course every change must inevitably have some effect. And if we do not begin by making (and disseminating) some changes, the situation must inevitably remain the same. But the spectre of Spivak's

remark, quoted earlier, continues to disturb me. It would be so easy to cover a problem with paper and use the result as a screen to cover our confusion.

I cannot decide if I am being too cynical, or too defeatist, or if, perhaps, what I see as a genuine problem may, in fact, be one. I see the real challenge as one which involves all institutions, including literature and its study, in a continuing transvaluation which does not lend itself to local adjustments. I do not know how to incorporate into a course syllabus the necessary changes in assumptions about the nature and importance of literature, about the role of literature in the formation of consciousness, about the relationship between text and reader, about the role of the teacher as scholar/critic/interpreter, about the problem of "authority" in all these contexts. Perhaps my notion of a syllabus is too narrow. I have found myself, in trying to compose new syllabi, spending more time describing what the course is <u>not</u> than what it is. This seems to me to be a danger signal. I can only hope that the attached syllabi will be part of the solution, not an extension or screen for the problem.

THE STEPHENS COLLEGE HOUSE PLAN
(James M. Shirky, Coordinator)

The House Plan, an experiment in living combined with learning, was begun in the sixties with Ford Foundation support and has become a permanent feature of the college. The House Plan is a LIBERAL ARTS PROGRAM for freshmen who are interested in taking basic, related courses in the Liberal Arts with a team of teacher-advisers who have offices in the hall.

The plan is limited to one hundred students who are invited on the basis of interest and academic achievement. House Plan students quickly develop a feeling of community and rapport with each other and with their teacher-advisers. If, after reading this description, you, as an entering freshman, want to join this program, please fill out and return the enclosed card.

SPECIAL FEATURES

1. Besides being the only all-freshmen hall on campus, the House Plan, with the assistance of a Residence Counselor, is self-governing. House Plan students are immediately encouraged to run for office.

2. Advising for House Plan students is done by House Plan faculty. Each student works out her total schedule (both House Plan subjects and general campus subjects) with one of her instructors.

3. The campus course load maximum is generally two and one half courses per session (a session is seven weeks), but House Plan students are eligible for three. This makes it possible to plan for a degree in three years. Some House Plan students do this. Others prefer the conventional four year plan.

4. From time to time, House Plan students engage in special activities of their own choice. Student members of 74-75 published their own literary magazine and had autograph parties where poetry and fiction samples were read. The group also organized a trip to the Nelson Gallery in Kansas City to see the archeological Exhibition from the People's Republic of China.

LIBERAL ARTS SUBJECTS

There are three <u>required</u> House Plan subjects which continue in various time patterns throughout the year. These time patterns offer maximum flexibility within the four seven week sessions.

1. Literature and Writing (English 101):
   -May be taken either session one or session two as a full course.
   Literature and Research Writing (English 102):
   -May be taken either session three or session four as a full course.

2. Socrates, Plato, and Jesus (Philosophy 207):
   -May be taken either session one or session two as a full course.
   Seminar: Introduction to Religion and Religious Issues (Religion 103):
   -May be taken either session three or session four as a full course.

3. Arts and Knowledge (Humanities 121Y-Z):
   -Taken both session one and session two as half course each time.
   Arts and Experience (Humanities 122Y-Z):
   -Taken both session three and session four as a half course each time.

OPTIONAL SUBJECTS

For 1975-76, the House Plan will offer three optional subjects by guest instructors for a half course credit each. These will be:

Session Two (second seven weeks) : Zen Buddhism
Session Three (third seven weeks): a course in Sociology to be announced
Session Four (fourth seven weeks): a course in Literary Studies to be announced.

SAMPLE SCHEDULES FOR THE FIRST TWO SESSIONS:

Student A
(first session)

Lit and Writing	1
Arts and Knowledge	½
General college subjects	1
Total	2½

(second session)

Socrates, Plato, Jesus	1
Arts and Knowledge	½
Zen Buddhism	½
General college subjects	½
Total	2½

Student B
(first session)

Socrates, Plato, Jesus	1
Arts and Knowledge	½
General college subjects	1½
Total	3

(second session)

Lit and Writing	1
Arts and Knowledge	½
Zen Buddhism	½
General college subjects	1
Total	3

Although it is possible to take more than four subjects and stay within the allowed maximum of three course credits, this is generally discouraged because of the pressure of time. Students interested in a Bachelor of Fine Arts degree (BFA) in Dance, Drama, or Music should be prepared for possible scheduling problems. BFA Fashion students are not eligible for residence in the House Plan.

STUDENT COMMENTS
(from the House Plan class of 1974-75)

The House Plan is a good way to get close friends fast. (You have to or you'd go nuts.)

Joan Petersen

HUM. 334: ARTS OF THE AGES - BLOOMSBURY
Shirky, Fall, 1977

Purpose: This course is designed to explore the artistic and intellectual pursuits of a group of English writers, painters and critics of the early 20th century, whose thought and work have had wide influence.

Structure: Hum. 334 is a seminar, which means that a group of students undertake and report on research in specific topics on a regular basis.

Expectations: In a seminar, everyone is a colleague. It is essential that individuals inform and question each other by way of class reports and discussion. The role of the teacher will be to guide.

Attendance: Class attendance is imperative. You will be expected to attend every class for a total of fourteen meetings. Your absence will be detrimental not only to yourself, but to the group.

Grades: Bloomsbury is a 300 level course. We will therefore assume that research and reporting will be on that level. To make an A, you should have perfect attendance and your work should be based on investigation which reveals originality, scholarship, and the ability to present your ideas in a clear and cogent manner. Class absences or work turned in late will be detrimental to your grade. All papers will be typewritten.

Assignments: There will be no tests. The final paper, between four and eight pages will be 50% of your grade, and the in-class reports will comprise the other 50%. Required reading will include the text, Bloomsbury and at least two major works by members of the Bloomsbury group.

Suggested Final Paper Topics:

1. The inner core of the Bloomsbury group; those persons whose ideas and opinions had the most influence within the group.
2. Three works by Bloomsbury members showing a departure from the aesthetics of the previous generation.
3. Virginia Woolf and Feminism.
4. The use of Education and Travel in the works of any three Bloomsbury members.
5. Three major works by (three) Bloomsbury members.
6. Personal relationships among selected members of the Bloomsbury group.
7. The works of other authors published by Virginia and Leonard Woolf.
8. The influence of G. E. Moore on Bloomsbury.
9. The contributions and general effect on Bloomsberries by peripheral persons such as Dora Carrington, V. Sackville-West, Desmond McCarthy, etc.
10. Any other topic approved in advance by the instructor.

HUM 334H: Arts of the Ages Seminar
Impressionism in Visual Arts & Music
Shirky, January
1979

STRUCTURE: Hum 334H is a seminar which means that students undertake and exchange research on specific topics on a regular basis. The role of the teacher in this seminar will be to guide and moderate.

EXPECTATIONS: In a seminar everyone is a colleague. Class members inform each other by way of class reports.

GRADES: This is a 300 level course. We will therefore assume that written and oral work will be on that level. To make an A you should have perfect attendance and your work should reveal scholarly investigation presented in a clear and cogent manner.
All written work will be typed and double spaced. Late papers will be graded down one letter grade.

ATTENDANCE: We have only fourteen meetings to investigate Impressionism. Class attendance is therefore imperative. One absence will be allowed without loss of grade, but more than one can be a factor in the final grade.

ASSIGNMENTS: There will be no tests. The final paper, between five and eight pages in length, will comprise 50% of your grade. In-class reports, both oral and written, will comprise the other 50%.

TEXTBOOK: The History of Impressionism by John Rewald is the seminar text. We will cover Chapters II through XV, a total of fourteen chapters, one for each class meeting, beginning with Chapter II for Thursday, January 18.

Some Values Underlying Women's Education vis-a-vis Languages

1. Emphasis on bringing to light aspects of different cultures both through linguistic expression and social practice that reflect assumptions of gender differentiation.

2. Enabling students to participate fully in primary research regarding possible re-evaluation of literary figures or interpretations, social practices, or even linguistic matters of the foreign culture.

3. Avoiding the notion that "dabbling" in a language is sufficient: a throwback to dilettantism.

The materials used in language teaching are of obvious importance, but more important is how they are used. A beginning language text whose sentences and translation passages are totally nonsexist is useless if its presentation of grammar is deficient. On the other hand, a well-structured approach, illustrated with thoroughly sexist sentences and exercises (as is the case with virtually every beginning Latin and Greek text I have seen), not only can still be used but can be productively used. Once the weighty burden of translating the passages is over, it is an enjoyable and enlightening endeavor to question the perspective from which the sentences were composed in the first place: see how differently they sound, for example, when the unspecified third person singular ending, which the editor obviously meant to be "he" is translated as "she". ("He led the troops on to battle with his plumed helmet waiving in the wind." becomes "she led the troops," etc.); or one can speculate as to why "Boys learn the Latin Language very easily" while their sisters are being "Led into matrimony." If nothing were said about the content of such sentences, using a text of this sort might pose problems. When something is said, the class gains a small sense of "comic relief", a "release" of some sort (it's always fun to criticize a text which has imposed such hard work), and although the heightened awareness may not be of revolutionary proportions, it has come from natural and direct experiences with gender — bias in this case on the part of the modern author of a language text — encountered while accomplishing what must still be the major goal of a beginning language course: namely, learning the language. The materials, then are only a starting point. How they are used is what really matters.

It is in the matter of focusing upon specific linguistic aspects embedded within foreign languages themselves, which may reflect sexist bias or at least gender assumptions, that a commonly ignored aspect of language teaching can be of increased value to students and the profession alike. Any language is reflective of its culture. The fact that a good Roman would automatically read a third person singular as "he", in the absence of a specific clue that the subject was a woman, says something about the culture of his (or her) day. The fact that some of my students will consistently translate it as "she", despite possibly inappropriate consequences, says something about the culture of Stephens College at present. Those two cultures should gain understanding of one another and, in addition to many other routes, this can be acquired from a careful analysis of the language.

As an example, a single vocabulary word in a beginning text can be a start. Take the Latin word virtus, representing one of the highest goals in the Roman value system. It means "strength", "courage", "capacity", "worth", "excellence", "moral perfection" and finally its derivative, "virtue". But etymologically this quality is only characteristic of men, since the word itself merely signifies the abstract quality of its root, vir, the word for man. Virtus, then, is "man-ness" or rather manliness, and from there we move up the ladder in abstract and ethereal qualities. Can a women be endowed with virtus? Certainly the Romans could give her such an attribute if she deserved it. But the compliment has come from linguistically describing her in male terms, which is often still seen as a compliment today. On the other hand, to tell a man that he has exhibited the characteristics of a woman has an entirely different effect — both then and now. From one vocabulary word, then, a multitude of issues come into play. It is easy to ignore such sidelights under the pressure of drilling forms and clarifying usage. But it is just these sidelights that stimulate interest, encourage speculation, and develop awareness. And five years later when the ablative singular ending for i-stem nouns is well forgotten, the student's consciousness may still be jarred when she is somewhere described as a "jolly good fellow".

Role definitions are also clear in foreign languages. In Homeric Greek, for example, when a hero speaks of his "wife", the word he uses actually means "bed-mate", and the "bed-mate" could be one won by the spear — a captive bride, such as Briseis in the Iliad — or a legally wedded "bed-mate", such as Penelope in the Odyssey. A Woman, on the other hand, would not refer to her husband as a "bed-mate". Indeed, she could scarcely call him "husband" at all, since there is no Greek word with that specific meaning. And whereas the role as wife has been clearly defined by Greek terms (i.e. bedmate), the male roles are defined quite differently. As Finley states (World of Odysseus, p. 136), "a man was a man, a father, a warrior, a nobleman, a chieftain, a king, a hero; linguistically he was almost never a husband." And isn't it still the case that women can enter a room and more easily introduce themselves as "so-and so's wife," a kind of justification for their presence or even their existence, gained from this borrowed identity? Whereas men are expected and still expect themselves to be something more than husband — if not one of the non-domestic roles so clearly defined in Homeric terms, then certainly another. Study of foreign language, here ancient languages, with careful attention to matters such as these is an effective way to illuminate modern linguistic and cultural assumptions as well. And literature or culture courses, taught in translation, provide even greater means for such ideas and comparisons to be brought forth. But I am here confining myself to the teaching of language courses, so let me move past beginning courses and vocabulary considerations to advanced courses and my second goal.

That "goal" was: "Enabling students to participate fully in primary research regarding possible re-evaluation of literary figures or interpretations, social practices, or even linguistic matters of the foreign culture."

Children, students and women are commonly told what to do. This may make them learn to be obedient and respect authority, but it hardly allows for the development of independence in thought and self-reliance. From a feminist perspective, there is so much open for investigation, by teachers as well as students, that I honestly believe that in the best of all situations a genuine partnership can be achieved between teachers and students.

As a result in part of other research I was doing for this Workshop, I attempted this with a small group of advanced Latin students, and the results couldn't have been better than if I had actually planned it in advance. As most of you know, I kept stumbling upon critical judgments of Sulpicia, the only female poet of the Roman Classical Period, when I was working on Catullus. The remarks were so infuriating (i.e. "philologists have termed her style, no too politely, "Ladies Latin". Georg Luck) that I decided to bring both her poetry and the modern critics into my advanced Latin class. I had never read the poems. My students, of course, had never heard of her. And together we began by reading what people over the years had said of her — a most interesting assignment for the students who brought back reports of her as being termed a "very woman", as "representing by her grammar and structure the fact that women think differently than men," and as "someone who had been encouraged and even aided in composition by the well-known male poet, Tibullus," Utter speculation! After expressing disgust with the critics, we began to read the poems, interspersed with poems from the male "greats", such as Catullus and Propertius. And finally, as our regard for Sulpicia had not exactly skyrocketed, I decided to have the students actually try to do what she had done: namely, compose elegiac couplets in Latin, something that would stretch the talents of most non-native Latin speakers. My students, then became for the moment female Roman poets, and we playfully waived aside grammatical problems here and there with the quip that they, being women, obviously think differently from men and structure their sentences accordingly. It was a difficult exercise, but added increased respect for anyone who could make the grammar and meter coincide while actually saying something in Latin.

These students, I believe, participated in much: a first look for all of us at the text and criticism of this female poet; firsthand experience at what any Roman poet — male or female — actually does; and finally, we ended the class by reading an anonymous late Latin poem, the Pervigilium Veneris, and speculated as to its date, what the final references were, and what might have been the political situation that surrounded it, all of which questions remain unknown in scholarship.

It takes advanced students with good backgrounds to conduct a class in this manner. I doubt I would do this very same thing again. But the opportunity is there in an advanced class to take the students along as genuine partners in matters which are not yet settled and which possibly may never be. The teacher certainly learns much and the students' discoveries have added import when no all-knowing person or critic is seated at the fount of wisdom. This kind of approach stimulates true independence and mental inquiry. It is exciting and productive when students stand on equal ground with the teacher. And the ramifications may just carry over into situations of later life.

Such an approach, however, assumes the existence of advanced students which leads me to my final goal: "avoiding the notion that 'dabbling' in a language is sufficient: a throwback to dilettantism." If women are to be taught languages, they must be given the opportunity to learn them. Proficiency in anything increases self-esteem, and one year of a language often leaves a student with a keen awareness of all the things she doesn't know. As a trained linguist, she compares as one who can play chopsticks does to a concern pianist. Some people will stop at chopsticks. Others should be allowed to go on.

As I think of the shrinking size of the Language Department and the resultant constraints imposed upon offerings, I fear the day when the majority of languages will have a token existence at the beginning level and in only a few will students be able to reach a point of significant ability. Will we have returned to a time when throwing out a foreign phrase here and there was viewed as the mark of a genteel education? Languages have far more to offer than that, and especially with regard to presenting aspects which relate to feminist concerns, the beginning level of a language must be seen as just that: the very beginning.

M. Tarkow
March, 1979

Les Bates

FOR THE STEPHENS NEH SEMINAR

ON WOMEN AND THE HUMANITIES

I suggest that talk about God be revised so that it consistently avoids male-female distinctions; and that one of the ways to do this is to use a new word. The word we need is a third-person singular pronoun that is personal, unlike the impersonal "it", and at the same time sex-indifferent, unlike "he" or "she". The most direct and, I think, apt invention is a combination of the personal first-person singular "I" and the sex-indifferent third-person singular "it". The word combines "I" with "it", using the comfortable consonant "l" to join them, thus "ilit". It may be or may not be capitalized, according to how it is used in specific instances. The word makes it possible to speak of God in personal terms without connoting either sex, and likewise of the human being. Thus we may say of God, e.g. "Ilit is the cause of ilitself", instead of saying, "He is the cause of himself". Here, and always, ilit is a pronoun. It is not a substitute for the noun "God". Also, we may say of a human being, e.g. "The power of ilit's character is due to the fact that ilit has conquered the desire to appear to be more than ilit actually is", instead of "his or her" or "he or she".

THEOLOGY AND THE SHAPING OF WESTERN CULTURE
Religion 360
Dr. Gelwick

DESCRIPTION: A study of the idea and variety of theology as one of the distinctive intellectual contributions of Western religion tracing its origins, forms and expressions in Western culture. Representative theological modes from the Greeks to the Post-Modern era will show the tensions and creative interactions with culture.

AIMS: 1) To see what the general idea of theology is.

2) To see how theology has arisen from Western culture.

3) To see how theology has influenced Western culture.

4) To see how Western culture has influenced theology.

5) To see the role and status of women as a problematique for theology and culture.

REQUIRED TEXTS:

Elizabeth Clark and Herbert Richardson, WOMEN AND RELIGION: A FEMINIST SOURCE OF CHRISTIAN THOUGHT
Mary Daly, BEYOND GOD THE FATHER
Paul Tillich, A HISTORY OF CHRISTIAN THOUGHT

OPTIONAL: Van Harvey, HANDBOOK OF THEOLOGICAL TERMS

EVALUATION:

1) Weekly class reports on reading. Topics will be assigned as we proceed. Typewritten and 1-2 pages in length.

2) Final essay and objective examination written in class. Objective study materials will be noted in class and study guides to be handed out.

3) General course participation.

ATTENDANCE:

As a discussion class attendance is essential. More than three absences may necessitate being dropped from the course.

THEOLOGY AND SHAPING OF WESTERN CULTURE
SYLLABUS

Aug.	30,	W	1.	Introduction and orientation
Sept.	6,	W	2.	Tillich, pp. IIII-XLII
	11,	M	3	Tillich, pp. 17-50
	13,	W	4.	Daly, Chapters 1 & 2
	18,	M	5.	Daly, Chapters 3 & 4
	20,	W	6.	Daly, Chapters 5 & 6
	25,	M	7.	Daly, Chapter 7, Conversation with Dr. Winsome Munro on "Women and the Early church Fathers"
Oct.	2,	M	8.	Tillich, pp. 50-79
	4,	W	9.	Tillich, pp. 79-103, Conversation with Dr. Rosemary Reuther on "Sexuality of Jesus"
	9,	M	10.	Tillich, pp. 103-133
	11,	W	11.	Tillich, pp. 134-158
	16,	M	12.	Tillich, pp. 158-180, Amplified Telephone Conversation with Dr. Mary Daly on her book BEYOND GOD THE FATHER
	18,	W	13.	Tillich, pp. 180-209
	25,	W	14.	Tillich, pp. 210-226
	30,	M	15.	Tillich, pp. 227-256, Conversation with Dale Johnson, "H. R. Niebuhr's CHRISTIAN AND CULTURE"
Nov.	1,	W	16.	Tillich, pp. 256-275
	6,	M	17.	Tillich, pp. 276-319
	8,	W	18.	Tillich, pp. 319-341
	13,	M	19.	Tillich, pp. 341-366
	15,	W	20.	Tillich, pp. 367-386
	20,	M	21.	Tillich, pp. 386-410
	22,	W	22.	Tillich, pp. 410-431
	27,	M	23.	Tillich, pp. 432-458
	29,	W	24.	Tillich, pp. 458-476
Dec.	4,	M	25.	Tillich, pp. 476-487
	6,	W	26.	Tillich, pp. 487-503
	11,	M	27.	Tillich, pp. 504-524
	13,	W	28.	Tillich, pp. 524-541
Dec.	15,	F		EXAM PERIOD NOTE WELL

April 5, 1979

TO: Nancy McCauley

FROM: Don Scruggs

RE: Final Report For Your NEH Grant Project

Written a month ago the substance of this report would have been entirely different. As you know, and your colleagues at the Institute need to know, my teaching responsibilities have changed dramatically because of the death of the only other political scientist in my department and the dean's decision not to fill the position. (For the benefit of the Institute people, my department is a multi-disciplinary one composed, at the moment, of two FTE historians, one sociologist, one-half FTE economist, one anthropologist, one political scientist, one-quarter FTE geographer and one quarter-time social work instructor.) At this writing, I do not know which of the political science courses the two of us taught in the past I and/or one or more of my departmental colleagues will offer next year. We have had a series of meetings, but nothing yet has been decided. Therefore it is virtually impossible for me to present to you syllabi for courses I will teach next year revised in response to the discussions we have had this year. In lieu of that allow me to reflect on changes I want to make in some of the courses I regularly taught; some may be offered next year.

Please note that each discussion of revisions is followed by a syllabus for the course as it was last taught.

PSC 367 The American Legislative Process

If my schedule permits I plan to expand this course to 14 weeks in length and change the class topics in the following ways:

1. Introduction: The Legislative System

2. The Participants in the System
   Legislative Women & Men: A Critical Comparison
   Mainstream vs. Marginal Political Behavior
   Sex, Socialization & Politics
   Recruitment
   Legislative Behavior
   Minority Group Politicians

3. Persistent Constitutional & Political Problems in the System
   Federalism, Representation & Appointment

4. Congress: Two Views

5. Legislative Organization & Procedures

PSC 367 continued

6. The Legislature & the Executive

7. The Legislature in Action: The Budget Process

8. The Prospects for the Future

Added to the readings in the unrevised syllabus will be Githens & Prestage A Portrait of Marginality which will provide the students with substance for Topic 2.

PSC 367 The American Legislative Process - Third Session 1978-79

Texts for Purchase

Fiorina. Congress: Keystone of the Washington Establishment
Keefe & Ogul. The American Legislative Process: Congress and the States (4th ed.)
National Journal Reprint Series. The Federal Budget Process
_____. Congress: New Rules, New Leaders, Old Problems
Redman. The Dance of Legislation

Texts & Cases on Reserve in the Library

Pitkin - Representation
Supreme Court Decisions:
Baker v. Carr 369 US 186 (1962)
Westbury v. Saunders 876 US 1 (1964)
Reynolds v. Sims 877 US 533 (1964)

Course Objectives

1. To provide the student with an introductory understanding of the American legislative process.
2. To perfect the students' ability to research and write about the political process.
3. To fulfill a pre-requisite requirement for those students who do participate in one of our legislative intern programs.

Student Evaluation

1. A take-home mid-term examination due on February 7 (100 points).
2. An in-class final examination on March 7 (200 points).
3. A maximum 10 page term paper on a topic mutually acceptable to you and me. The specific topic must be chosen before February 5. The paper shall be considered late if it is handed in after 5:00 p.m. on Friday, March 2.

Class Topics & Reading Assignments

January 17 — Introduction: The Legislative System

January 22-31 — Federalism, Representation & Apportionment
International Encyclopedia of the Social Sciences (Referenc
"Federalism" "Representation"
Congress and the Nation (REF/KF/49/C65) "Reapportionment"

Class Topics & Reading Assignments continued

January 22-31	Baker v. Carr - on reserve Westbury v. Saunders - on reserve Reynolds v. Sims - on reserve Petkin, Representation - on reserve Keefe & Ogul - pp. 1-152
February 1-5	The Selection of Legislators: Women in U.S. Legislatures
February 7	EXAM DUE
February 7-14	Congress: Two Views Redman: The Dance of Legislation Fiorina: Congress: Keystone of the Washington Establishment
February 19-21	Legislative Organization & Procedures Keefe & Ogul, pp. 153-264 National Observer "Congress: New Rules"
February 26	The Legislature and the Executive Keefe & Ogul, pp. 357-414
February 28	The Legislature in Action: The Budget Process National Observer "The Federal Budget Process"
March 5	The Prospects for Congress and the State Legislatures in the Future Keefe & Ogul, pp. 439-484

PSC 334 American Civil Rights & Liberties

This course can still be taught in 7 weeks if my schedule demands it, but I prefer here too to expand it to 14 weeks. The readings will be the same, but the schedule will be revised as follows:

1. Introduction
2. Sex & Race-Based Discrimination: The Tragic Flaw in American Democracy
3. The Courts & Civil Rights: Solutions or Problems?
4. The Nationalization of Civil Rights
5. Due Process of Law
6. Equal Protection
7. Freedom of Expression
8. Criminal Law & Civil P .ts - The Rights of the Accused

PSC 334 American Civil Rights & Liberties - Third Session 1977-78

Texts

Abernathy: Civil Liberties Under the Constitution
Abraham: Freedom and the Court
Ginsburg: Constitutional Aspects of Sex Based Discrimination
Levy: Against the Law: The Nixon Court & Criminal Justice

Course Objectives:

1. To enable the student to comprehend the historical, legal and political dimensions of civil rights and liberties in the U.S.
2. To focus the student's attention and sharpen her intellectual ability to comprehend and deal with the Constitutional rights of women.
3. To broaden the student's intellectual ability by having her deal with a variety of historical, legal and political data.
4. To increase the student's ability to research and write at an intellectually mature level.

Course Requirements:

1. Regular class attendance and participation.
2. A mid-term (100 points) and a final examination (200 points) to be given in-class on the days listed below.
3. A research paper (200 points) (or project) on a topic which you arrive at in consultation with me before January 31. The paper shall be considered late if it is turned in after 5:00 p.m. on Tuesday, February 21. Late papers will be assigned a penalty of one letter grade. Papers should not exceed 20 pages in length.

Class Topics & Reading Assignments

Class Topics & Reading Assignments

January 10:	Introduction
January 12:	The Courts & Civil Rights Abernathy: Chapter 1 Abraham: Chapters 1, 2 IESS "Judicial Review"
January 17:	The Nationalization of Civil Rights Abraham: Chapter III Abernathy, Chapters 2, 3
January 19:	Due Process of Law Abraham: Chapter V
January 24 - February 2:	Criminal Law & Civil Rights - The Rights of the Accused Abernathy: pp. 102-141 Levy: Chapter 2 Abernathy: pp. 156-168 Levy: Chapter 3 Abernathy: pp. 189-200 Levy: Chapter 4 Abernathy: pp. 201-212, 227-240 Levy: Chapters 5, 6 Abernathy: pp. 243-256 Levy: Chapter 7
February 7:	EXAMINATION
February 9-16:	Freedom of Expression Abraham, Chapter V Abernathy: Chapter 6

PSC 381 Contemporary Political Thought

This course demands little change. Our work this year confirmed the way in which I originally developed it. Obviously, the reading assignments will change from term to term. I now plan to use much more "ad hoc" and "work in progress" efforts by women political scientists. On examination of the end notes of my paper "Political Science and the Liberation of the Liberal Arts" will reveal the names of those women I regard as the best in this area. By using such papers in an advanced undergraduate course I can begin to involve my students in the important task of "reconceptualize the core concepts" of thinking about politics (See p. 6 of "Political Science and the Liberation of the Liberal Arts").

PSC 381: Contemporary Political Thought - Fourth Session 1977-78

Required Texts:

Amundsen: The Silenced Majority: Women & American Democracy
Arendt: Between Past & Future: Eight Exercises in Political Thought
Firestone: The Dialectic of Sex: The Case for Feminist Revolution
Goldman: Anarchism & Other Essays
Rand: The New Left: The Anti-Industrial Revolution
Zoll: Twentieth Century Political Philosophy

Books On Reserve In The Library:

There will be an open reserve shelf (for use in the Library) in our classroom in the Library containing texts which will be of use to you in preparing your papers and for the examination — you are expected to use these books.

Format of the Course and Its Goals and Objectives:

This course is designed as a seminar. As such you are expected to be prepared to share in the discussion of the topic(s) scheduled for each class period.

We shall concentrate our attention on four concepts: authority, freedom/liberation, obligation and power. We shall read the work of five significant women political thinkers, in addition to an overview text, and attempt to discern how each deals with the four concepts.

The specific goals and objectives are:

1. to survey the extent and character of recent political thought
2. expose the student to the thinking of significant women political theorists
3. to assist the student in the development of her own political thought
4. perfect the student's ability to write and think about political ideas

Student Evaluation Will Be Based On The Following:

1. Regular class attendance and participation
2. Six 2-3 page papers on the weekly topics listed
3. Either a term paper on a topic, to be defined by the student and me, or a final examination to be written during the last scheduled class period

Class & Reading Schedule:

Note: 1. The readings from the required texts listed below are to be considered introductory. You must read very widely from the reserve and reference texts if this course is to have value for you.
2. The "suggested topics" mentioned each week are meant to guide your reading and thinking. We shall discuss those topics at some point in our class period during a given week. Therefore your should have done some readings on these topics before we deal with them. It is therefore important for you to become familiar with the books on reserve and with the relevent works in our reference collection.

March 20: Introduction

March 22: Read: Arendt, pp. 19-42, 143-172, 227-264
Zoll, 1-13
International Encyclopedia of Social Science & Encyclopedia of Philosophy "Authority," "Freedom," "Obligation" and "Power."

March 27-29: Read: Zoll, 71-90, 14-36
Suggested topics: Comte, Weber, Nietzsche, Freud
Papers Due, Wednesday, March 29
Power in Nietzsche
Freedom in Freud

April 3-5: Read: Zoll, pp. 37-76
Suggested topics: Fascism & Communism, Leader(ship), Collectives Capital, National Socialism, Property
Papers Due, April 5, Authority in Fascism

April 10-12: Read: Zoll, pp. 91-117, 136-151
Amundsen, all
Suggested topics: Democracy, Existentialism, Dewey (Common Faith, The Public and its Problems)
Papers due, April 12: Power in American Democracy
Obligation in American Democracy

April 17-19: Read: Zoll, pp. 118-151
Rand, Chapters 1, 2, 3, 8, 9
Suggested topics: Capitalism, Conservatism
Papers due, April 26: Authority, Power and Obligation in Firestone

May 1-8: Read: Goldman, Introduction, pp. 1-69, 79-108, 127-144, 177-226
Suggested topics: Anarchy, Violence
Papers due May 8, Freedom in Goldman

May 10: EXAMINATION (Papers due)

In each of the first three courses I have brought women's issues to the beginning of the syllabus. In so doing I am responding to our discussions about teaching methods which led many of us to consider the need to raise in the minds of our students the feminist dimensions of the subject matter to be covered. In this way I plan to force them to deal with the "standard" fare of each course in the context of data about women in American politics and feminist theory based on it. In this manner I plan to make these courses more responsive to the needs in women's education which we addressed in our papers and discussions. A careful reading of those documents will reveal that the changes I am making are more than a simple reordering of my topics; I am reorganizing on the basis of feminist theory, consciously intending to challenge the conventional wisdom of contemporary political science (see pp. 1-5 "Political Science - The Liberation of the Liberal Arts").

Andrew L. Walker
NEH Workshop on Women's Education

Revision of the social science department's race relations course

The sociology course on race relations has, until now, followed a more or less standard social scientific approach. At the heart was a thesis of the economic functions of racial discrimination, starting with the economics of slavery and continuing to the present. Building upon this base, varies secondary themes, such as the psychological effects of institutionalized racism, the mechanisms of racial control, and the effects of urban ecology on race relations, are then elaborated. The basic idea that I would want students to get from the course as it has been taught is that the difficulties and moral deficiencies of present-day race relations are the result of a historical situation in which a politically and militarily powerful group has sought to increase its economic return by denying full humanity to another, less powerful group.

While this particular theoretical approach is defensible, it has something of a patriarchal air to it. The ultimate concern is 'surplus value,' or who gets what share of the economic pie. Although I cannot be specific, I have the feeling that the underlying theoretical concern is for the black man's inability to compete in the white man's world.

Thus I am redesigning the course to give primary emphasis to the experiences of the black women in America. To be sure, many of the same themes will necessarily reappear - slavery, Jim Crow, urbanization, and industrialization - but they will take on a different meaning when approach from a woman's perspective. One immediate advantage of this approach is the the whole issue of the structure and adequacy of the balck family has historically been of more concern to black women than to black men. While traditional sociological theories of economic determinism have recognized this issue, it has been dealt with largely as a secondary,

or derivative problem. In fact, while it is social scientific "common knowledge" that race relations involve power sexual fantasies and extraordinary patterns of sexual relations, the whole economic model is not adequate to deal with these phenomena. It may very well be that approaching the whole subject from a woman's perspective will provide a much more satisfactory analytic framework.

SOCIOLOGY SEMINAR
The Sociology of Social Movements
4th Session, 1978-1979

Andrew Walker
21 Roblee, ext. 525

COURSE OBJECTIVES

The goal of this course is to apply the tools of sociological analysis to the study of social movements. Effort will be made to establish a typology of social movements, and then to apply that typology to two major contemporary movements: the black (civil rights) movement and the women's movement. Attention will be paid to the structure, process and transformation of social movements.

GRADING

Grades will be based on a midterm (20%) and a final (40%) exams, and a research paper (40%) on the sociological aspects of some modern social movements. The research paper should be 10-15 pages long, in PROPER ACADEMIC FORMAT.

READINGS

Paul Wilkinson, Social Movements. Praeger, 1971 (on reserve)
Alphonso Pinkney, Red, Black, and Green. Cambridge, 1976
Wm. Chafe, Women and Equality. Oxford, 1977
Howell Raines, My Soul is Rested. Bantam, 1977
Barry McLaughlin, Social Movements. Free Press, 1969 (on reserve)

March 27: Introduction
29: Social Organization - Goals and Value Orientations, Strategies
(Wilkinson: 1-4)

April 3: Social Organization - Leadership, Power, and Centralization
(McLaughlin: I, III4)
5: Social Organization - Communication Systems
10: Class Composition and Class Constituencies
(Wilkinson: 6,7)
12: Structural Transformation
(McLaughlin: IV7)
17: Advising Day - No Class
19: MIDTERM EXAMINATION
24: Black Movement - Early Organizational Efforts
(P: Preface, 1-5)
26: Rise and Fall of the Politics of Confrontation
(R: Book 1)

May 1: Institutional Effects of the Black Movement
(P: 6-10)
3: Women's Movement - Early Organizational Efforts
(C: Preface, 1, 2)
8: Contemporary Women's Movement - Search for an Organization
(C: 3,4)
10: Contemporary Women's Movement - Issues and Choices
(C: 5-7)
15: Conclusion & Reivew
17: FINAL EXAMINATION

May 14 - RESEARCH PAPERS DUE BY 5:00

THIS COURSE IS NEW THIS YEAR AND WAS DEVELOPED IN RESPONSE TO THE ISSUES DISCUSSED IN THE NEH WORKSHOP ON WOMEN'S EDUCATION.

April 15, 1979

Appendix E

TO: Nancy McCauley, Project Director, NEH Grant on Women's Education

FROM: Gardiner McCauley, Head, Art Department

RE: Report on Art Department Efforts in Women's Education

Although the art department curriculum primarily is practice oriented, rather than theoretical and historical, we have been making efforts in several areas which contribute to the goals of women's education. These efforts, less obvious than the contribution of art history which you have separately detailed, reach a considerable number of students who do not take art history courses.

Our photography courses, both basic and advanced, have become clearly feminist in their orientation. Photography as an art media has become a primary vehicle for the expression of feminist values throughout the country in the past few years, as evidenced by numerous major museum and gallery exhibitions, publications and other activities or women photographers. Photography has the capacity to document women as individuals and the social context in which they live. It is a very direct tool to use to get students to examine themselves in many respects, physically and emotionally. As a medium which primarily presents images from the external world photography can force a student to consider the content, both literal and symbolic, of those images and to use them to make a critical, value laden statement. In our courses this is done through specific assignments and through critiques of student works. In addition there are slide lectures and assigned readings on the lives and work of a large variety of women photographers ranging from Julia Cameron to Diane Arbus. Student course evaluations have consistently praised this aspect of the photography courses. We have every reason to believe that the photography courses are our most effective presentation of issues in women's education in the studio area.

Our freshman course which introduces three dimensional art media and processes has been developed to involve students in using their hands, working with machinery and tools. It is in effect a surrogate shop course of the type normally taken by most men in high school which stimulates their interest in three dimensional art and prepares them for college level courses in sculpture. Few women go into this area unless they have been exposed to such a course as ours by an understanding instructor, and this is rare. Elementary skills are taught, such as using hand tools and basic power tools, measurement and scaling, and even how to show at a lumberyard or building supply dealer using the nomenclature of the trade. The impact of this approach has been to help women students to overcome fears of this normally male area of art and to open to them the possibility of further study in this area. Several graduates in the past few years have gone on to advanced study and professional work in sculpture and have experienced no difficulties or obstacles.

Our curriculum in design (graphic, interior and architecture) provides students with basic training and encouragement to enter a viable career field which has long been dominated by men. There are aspects of this field which require some exposure to technology and mathematical skills, areas which women have avoided in the past. This is also a highly competitive field, especially in advertising design and commercial interiors and architecture. Our students are exposed to all these challenges in the design courses and are well prepared to

go on. The majority of recent graduates have gone on to graduate professional schools or have found entry level positions in design firms. We are satisfied that the design curriculum effectively serves to promote women's movement into professional careers.

Our other studio courses are less directly involved with women's issues per se - drawing, painting, printmaking and ceramics have always attracted women - but such issues are not forgotten. Students are presented with slides and films on the work of women artists when specific studio problems and projects are being discussed. And faculty have been considering such questions as whether women have a somewhat different psychological response to spatial experience and to the sense of formal ordering: teaching methods and assignments are considerably affected by these issues. However, there as yet is no consensus on these matters and more time is needed to consider this problem in the light of new studies. The question of female symbolism in subject matter has not been introduced as a special issue, but students with interests in such imagery are given every encouragement to develop this. Students majoring in a fine art area are given a special course designed to expose them to problems of survival in the professional art world as well as in graduate professional school. To the best of my knowledge this is rarely done in women's college art programs. As a result of this course virtually all of our graduates in fine art who have had ambitions to go on to graduate programs have been accepted.

The exhibition program of our Davis Art Gallery is planned to include two or three shows each year out of a total of eight which are relevant to women's education. Recent schedules have included solo exhibitions of women artists: Lee Adair (painter), Marsha Frankel (painter), Joanne Leonard (photographer), Linda Conners (photographer), Imogen Cunningham (photographer), Ellen Lanyon (painter), Gail Imamura (painter). Most of these shows included visits by the artists who gave lectures or workshops. Other relevant exhibitions have included "The New American Quilt" (Museum of Contemporary Crafts, New York), "Quilts from Nebraska Collections" (Sheldon Art Museum, Omaha), "The Navaho Blanket" (Heard Museum, Phoenix). Shows planned for the near future include "Imogen at Ninety" (Henry Gallery, Univ. of Washington), "Judy Chicago's Dinner Party" (Western Association of Art Museums), "Women See Women" (Library of Congress). Solo exhibitions by women artists will continue as a feature of our program along with visits and workshops by these artists.

We have a need to turn our attention to developing financial support from state and federal grants to bring visiting women artists and designers, including some of national reputation, in greater numbers than our meager resources have permitted. This should include temporary teaching as well as brief workshops and lectures.

We need in the future to consider more carefully questions of teaching methodology in studio courses. We should take into account recent research on women's psychology and learning patterns in visual contexts, such as space and form perception, modes of composing and organizing visual images, image symbolism and subject matter. The proliferating body of work of numerous contemporary women artists should be studied for clues to this problem as well as academic research. We already provide our students with a supportive and nurturing working environment of a sort which is lacking for women students in most coeducational art programs.

ENGLISH DEPARTMENT

The English Department's curriculum can be analyzed most readily in three separate areas: first, the area of basic writing courses (English 100, 101, 102); second, in the area of literature courses; and third, creative writing courses and the creative writing program. For the past several years the freshman English courses have been augmented by texts stressing achievements of women both in and out of the academic field. We have required of all students to read in such anthologies as By a Woman Writ and Working it Out. We have augmented those readings with literature by and about women, again requiring it of all freshmen. Some recent examples: Harriet Arnow's The Dollmaker, Margaret Atwood's Surfacing. We hope by the use of these materials to have our incoming freshmen begin to see themselves as young women in a different context than they might have if they were coming to their freshman year at a coed college, or indeed at a women's college that was not conscious of implementing the goals of women's education.

Once the students come to the freshman English sequence the emphasis on woman continues and broadens. Not only do we consciously attempt to select models of writing by women authors but we attempt to focus the writing experience on the student experience and often on their particular experience as women in 20th century America. We also try to stress the importance of a solid grounding in rhetoric and facility in written expression as important tools for women who are to go out and affect the world that they will enter upon graduation. I think one of the most important things that we try to do in the freshman English course is make these women realize that we take scholarship seriously, we take education seriously, we take them seriously. For many this is the first time that they have been taken seriously in a classroom. Indeed, I would say for many of them who have male teachers in the department it's the first time they have been taken seriously by a male. Sometimes that's frightening for them and we also have to be prepared for that. In English 102 we try to take the student who has come to a point in her development where she can express what she has to say in organized, relatively effective fashion and begin to introduce her to the excitement of scholarship and the excitement of putting together what she has to say with what others have had to say in research papers. Here, again, the subject matter for the course is a primary vehicle for prompting thought about woman in society. Subject matter for courses currently being offered vary from Sister Carrie, a critical edition and examination of that book in its social milieu; an anthology of images of women in literature, put out by McGraw-Hill, which enables the teacher and the student to examine typical portrayals of women throughout literary history. Several courses are using works by Virginia Woolf. Others involve the student's investigation of human behavior, particularly as affected by male and female differences. Still others deal with the political and social aspects of the Equal Rights Amendment.

In our literature courses we have for some time consciously searched for otherwise neglected works by women writers at the same time as we continue to foster the more widely recognized ones. Beyond that, however, I think it is

the attention that we all pay in our classes to the attitude toward women that any age or any writer reveals in literature. I think testament to our success is the challenges being hurled at us from students as we attempt to talk about Shakespeare or Milton. They want to know why women are treated in the way they are and why they are presented the way they are. Oftentimes the explanation gives them a better understanding of themselves and a better understanding of the historical consequences of any particular work of art.

In our creative writing program, which is our most active and most visible program, we have for several years been in the vanguard in encouraging women writers. We have encouraged both established writers through support of literary magazines and visiting writers programs, and we have supported neophyte would-be writers in terms of an active program on campus and reaching out through a high school writing contest for women that is meant to encourage and recognize creative excellence in young women in this country. The success of the writing program can be measured in several ways: in terms of the quality of our literary publications, which regularly win prizes; in terms of the calibre of people who come in our visiting writers programs; in terms of the number of applicants for our creative writing contest. Any of those ways would reveal that the program is doing a fine job of encouraging and fostering creativity and freedom of expression in women, and it is also providing a form for young women, older women, to come together to share the excitement of the creative endeavor.

It is also apparent to me that the direct impact of having three members of the English Department participate in this NEH seminar that we will be benefitting greatly by the excitement they have brought back to the department, the questions they have raised and are raising, that are already making us seek new rhetoric books, new handbooks of writing, new canons of literature, and new structures for our freshman English program. I think perhaps the greatest testament to our commitment to women's education in this department is the fact that we are still concerned that we are not doing enough.

John Krause

John Krause

Instructional Materials
Dept. of Foreign Languages
Albert J. Delmez

I. General survey of current materials:

There are still materials on the market which have a sexist bias. The bias is incorporated in the material in dialogs and reading materials (for skill courses). It reflects, perhaps quite unconsciously, the attitude of the author. In the selection of textbooks, a teacher has usually judged a text for its presentation, methodology, cultural content, etc. The more subtle factor of sexual bias has often escaped the cursory examination of the instructional material.

More recent material appearing in the classroom reveals a more conscientious attempt to avoid cultural cliches (though women are often still shown as studying foreign languages and art and men mathematics and physics). There appears to be a serious attempt to depart from the cultural stereotype.

No less visible is the attempt to present people in a cultural context which is non-sexist. Obviously, that a particular culture may be male dominated is an inescapable fact, and the fact cannot and should not be hidden. The resolution lies in its treatment by both the writer and teacher. The polemics engaged in at every professional level suggest an awareness that will henceforth affect not only the nature of content but attitudes toward it.

II. Materials for the study of literature:

As noted above, the facts of history, that is, that the preponderance of recognized writers are male, at least until the twentieth century, cannot be ignored. There was no female counterpart to Dante, Moliere, Racine, Cervantes, or Goethe. We must teach what was, not what should have been. Yet, in our scholarly quest, we have often overlooked women writers whose works have been considered out of place or time. They were overshadowed in their day, to be sure, and their status has too often formed and reenforced the selective process by which they are judged in the perspective of history. Fortunately, these women are today appearing from oblivion and increasingly are finding their place in the classroom, not necessarily because they are women but because their writings have intrinsic worth. Thus, we are more likely to find among our selections today, as opposed to ten or twenty years ago, works by Madame de Lafayette, Madame de Scudery, Madame de Staël, Natalia Ginzburg, Maria Ortese, Deledda Maria Matute, George Sand, Colette, to name only a few.

In contemporary literature the climate for women writers is more favorable, and every country is able to point to the literary contributions of its women writers. Hence, defensible attention can be given to them in the classroom. This is true in virtually every field of literature, the theatre being the notable exception.

III. Civilization and Culture:

The courses in contemporary civilization and culture at Stephens focus upon the problems of a changing society and particularly upon the role of women in that society. This demands a tremendous amount of research on the part of the instructor. Such courses must be developed over a period of years and entails considerable travel and study. As an example, our instructor who teaches our course in contemporary French civilization and culture has been pursuing her research over a period of over 20 years. Students in her classes are engaged in comparative studies, e.g., social legislation in France and in the United States. Some of the topics are:

a) Women before the law
b) Women in the medical profession
c) Women in the legal profession
d) Day care centers
e) Gerontology
f) Women writers
g) Women in politics
h) Women artists
i) Birth control and maternity care
j) The educational system

The objective is to wean the students from a provincial outlook. Students are surprised to learn that other countries often surpass their own in social progress.

Linguistically, the languages are grammatically and structurally non-sexists (although a case may be made to the contrary for certain languages). What is incumbent upon us is to be fair and honest in the selection of our materials and impartial in the treatment of them.

March 23, 1979

Academic Feedback

REFLECTIONS ON THE RELIGION AND PHILOSOPHY CURRICULUM AND THE STATUS OF WOMEN

I. General Considerations

1. The importance of language in our attitude and reflection about reality has been taken seriously by the Department at least since 1969. We are aware that our disciplines tend to view reality in masculine pronouns and nouns and has contributed to sexism, and we have been working on that for sometime.

2. The Humanities Seminar has helped to stimulate my imagination as Department Head about ways that we can go much further in our course planning and scholarship to include women in our established courses. For example, the possibility of including Abigail Adams in our American Philosophy course or Ann Lee be given a more prominent place in Religion in America.

3. It is not a new insight, but this Seminar has helped to give more force to the possibility of a new hermeneutic in our studies that will cause us to see the truth of the past and more about women than we saw before.

4. As I have heard women colleagues develop their course material, I have become more aware of the need for new methods for thinking about feminism. One of these, of course, is the importance of having women teachers, and if not possible in our retrenched situation, at least women visitors to the class in order that the epistemological and ontological questions be asked that men miss.

5. The debate in our Seminar about the use of materials including women has led to a belief that generally the attitude and theory within the course and teacher about women is actually more basic than the material about women. That is, the course becomes feminist when feminism itself is present in the inquiry and conceptualization that guides the course.

6. Both of the major professional associations, The American Academy of Religion and the American Philosophical Association, have major sections dealing with women's studies. The importance of our department as an all male department keeping in close touch with these sections has become more apparent through participation in this Seminar.

7. We have in our department for ten years been bringing women speakers in philosophy and religion more frequently to the department than men because of our own male dominance. The importance of continuing this is underlined by the Seminar.

8. The Senior Essay done for fulfilling the Departmental requirement for concentration has provided an opportunity for students to explore issues pertaining to the discipline and feminism currently. It has also been an excellent experience of their feeling a sense of achievement as women in a masculine field. This educational activity is reinforced by this Seminar.

II. The Philosophy Curriculum

1. From this Seminar, as Department Head, I can now see the relationship of philosophy to feminism in three major ways. First, in providing the tools for critical thinking that make it possible to examine the validity and structure of the guiding concepts of our culture. Second, in providing the means for developing a philosophy of feminism itself, which includes not only articulating such a philosophy but also the criticism of it for its own internal consistency and adequacy. Third, the development of feminism within our courses as it legitimately pertains to the subject matter and also assists the student in her development of self-understanding as a woman.

2. The philosophy curriculum should generally be sensitive to and reflect the concerns of this Seminar. Department faculty, as already mentioned, have begun to try to be responsive to the importance of women studies and feminism in our curriculum. This point can be further illustrated by comments upon a number of courses now being taught. In the first level of courses that deal with the methods and history of the field our concern for the status of women has been expressed at least in these ways. In the "Introduction to Philosophy and Religion" course our department is deliberately critical of the sexist bias and illustrations seen in Katen's use of examples in which women are consistently sex objects. The course also includes in its readings discussion of the new role of women in religion and the current controversy in that area. In the course "Logic," Dr. Bates presented at this Seminar, has devised a major contribution by having a course in self-instruction at which a student can progress at her own rate. A large number of students in the College take this course. We believe it is one of the ways in which students are presented with a non-threatening learning method that enables them to achieve in an area where women have frequently been described as "illogical." In the "History of Philosophy" courses, the status of women is a more crucial problem. Like my course on "Theology and the Shaping of Western Culture" the course tends to document the exclusion of women and a bias against them in concept and language. As of this Spring, a new text has just been published comparable to the one by Clark and Richardson on Christian Thought that deals with the understanding of women in the history of philosophy. We will be looking into this to relate it to our history of philosophy courses.

In our upper level courses that are topical and problem centered, there is already inclusion of women in the material and a receptive attitude for further development. In "Ethics and Contemporary Values" the course deals with the problems of abortion and birth control. In "Biology, Personality, and Culture" there is examination of the notion of biological determinism which bears upon the basic question of whether biology is destiny for women. In "Belief and Unbelief" there is serious dealing with the symbols for discussion of God. Dr. Bates' proposal of the use of the word "Ilit" is developed in this course as a way of avoiding the problems of gendered pronouns for "God". In "Existentialism" there has been a reading of Simone De Beauvoir's work. In "Contemporary Philosophy" there has been analysis through phenomenology of sexism in the relationships of men and women. These courses by no means exhaust what we are doing or could do better but indicate the direction that we are going and will be better able to go because of this Seminar.

III. The Religion Curriculum

1. The religion curriculum does basically three things. First, it helps a student to learn to recognize and to understand the function of sacred standpoints in our lives as individuals and members of groups. The contribution to the status of women here is to help students realize the fundamental role that religion plays in all of human existence and consequently its impact upon our constructions of reality. Second, the study of religion reveals the pervasive role of religion and culture in its historical, philosophical, psychological, sociological and artistic dimensions. Here there is enormous opportunity for dealing with the status of women. Third, the study of religion today is providing new pathways for thinking about religion in a feminist context. All three of these are present in our department and, fortunately, supported by activities and studies in the Women Studies program itself.

2. The religion curriculum, like the philosophy one, deals also with the methods of history and literature of the field. Besides recognizing the impact that masculine views in religion may have on women these foundation courses could be developed with more sensitivity to the status of women. For example, the spirit as feminine could be a part of "Meditation and Contemplation". In "Religions of the World" there could be special concern to point out that God is more often symbolized as mother or mother and father than as father alone. In "Old Testament" and "New Testament" there could be more dealing with the impact of the biblical images on our culture and also the new scholarship indicating feminist alternatives in the reading of the scripture.

In the upper level and advanced courses dealing with topics and problems in the field of religion there is opportunity for doing more than we have done. "Theology and the Shaping of Western Culture" has probably been the most self conscious feminist course, but "Sociology of Religion" and "Psychology of Religion" could also deal significantly with the status of women. In this connection, Dr. Crosby has just produced for the Women Studies program a major paper on "Racism and Sexism". In the "Psychology of Religion" course, Dr. Whitehill deals with the thought of Jung and there may be other areas here that are open to the new scholarship on women and religion.

IV. The Curriculum of All of the Humanities

Besides the development of our own courses, the concern of our Seminar to develop new courses, such as a core course that deals with the status of women, has often led us to general concerns about the College. In this connection there are two areas called to my attention this year that seem to be directly supportive of our educational concerns. The first is the presentation by Dr. Lee Knefelcamp on "Cognitive Development and Complexity" which gave real insight as to how students move in their moral and intellectual development from simplistic understandings to problematic and ambiguous understandings. The women's issue is certainly one that will need the support of teachers who grasp this kind of development for we do not have final answers and must introduce students to the problem of living with commitment in a context of relative knowledge. Resistence to the status of women is undoubtedly partly caused by the fear of moving into an area where identities and models are not yet clear and have to be discovered

and made by those now in our classes. Second, our concern for helping students realize the importance of the liberal education and its relation to the history of work and the future world of work of women already has an ally in a little known course in the psychology department called "Career-Life Exploration". Since we are concerned to overcome the careerism that dominates our society this course also recognizes that is a trap for women particularly. There ought to be dialogue and support between humanities and such courses.

INFORMAL REPORT ON HISTORY & SOCIAL SCIENCE CURRICULUM
AND THE
INCORPORATION OF SUBJECT MATTER RELATED TO WOMENS STUDIES

As many departments have done, the faculty in History & Social Science have tried to incorporate as much attention as possible to Womens Studies. Our main accomplishment has been the "Women in Politics" grant from the Carnegie Foundation along with four other colleges. As a result of the grant, four courses are being taught over a two year period with resident women politicians. The major objective of our grant is to provide our students the chance to study all the ways women can be involved in politics and to choose intelligently at what level or to what extent they want to be involved. The spectrum runs from holding elective or appointive office to simply being an astute observer of the political scene.

Secondly, Dr. Peggy Johnson has taught on two occasions a course entitled: Women in European History. This course has been a regular part of the department's offerings.

In American History, Dr. Alan Havig and Dr. Gene Schmidtlein have revised their reading lists to include considerably more material on women and their role in American history.

Fourthly, the three courses in Future Studies have provided an excellent means of including material and discussion about women and their expanding roles in American society. "Leisure and the Work Ethic" and the "Post Industrial Society" courses provide many opportunities to discuss the future roles of women. I can't overstress the occasions provided in this set of courses.

Fifthly, in Legal Studies, we stress the increasing possibilities opening up to women in the field of law. Five of the six lawyer instructors in the Program are women and provide excellent role models for the students. We feel proud of the increasing number of our graduates going on to Law School.

Sixthly, we have enlarged in the last four years our Social Work Program, thus providing greater professional opportunities for our students in this area.

I will leave to Dr. Walker and Mr. Scruggs to add their particular experiences and contributions to our department in this area.

G. F. Schmidtlein

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Appendix H

April 6, 1979

TO: Members of the Stephens Community

FROM: Long Range Planning Committee

Margie Wade, Chairperson	Vincent Dean Funk
Alyson Beasley	Betty Littleton
Susan Bowling	Gardiner McCauley
Diana Bull	Dave Otto
Harry Burge	Nancy Walker
Walter Chizinsky	Beth Williams
Cynthia Erb	Arland Christ-Janer, ex officio

RE: BASIC PLANNING ASSUMPTIONS

The attached Statement of Basic Planning Assumptions has been prepared by the Long Range Planning Committee. The assumptions are very general. Many describe aspects of the College as its exists, but others are departures from current practices. We believe that members of the campus community should consider these assumptions about the nature of Stephens and its programs in 1985 and offer their criticism and suggestions before we begin more specific planning.

Members of the Long Range Planning Committee will schedule meetings of their constituencies during the week of April 9. We have also scheduled meetings for all members of the campus community in Windsor Lounge at 4:00 p.m. on Thursday, April 12 and at 12:30 p.m. on Friday, April 13. We hope that you will share your reactions to the assumptions with us before we prepare our final recommendations.

The Board of Curators will consider our final recommendations on the Basic Planning Assumptions at its meetings on April 19 - 20. Once the Board has approved a set of planning assumptions, we will begin to develop specific planning recommendations. Throughout this on-going process, faculty, students and staff will have opportunities to share their ideas and reactions to the recommendations of our committee.

MISSION OF THE COLLEGE - AN AFFIRMATION

Stephens College, an undergraduate women's college, is dedicated to the dignity and equality of women and to an educational program that embodies this dedication. To address the changing needs, roles and aspirations of women, the College is committed to rigorous examination of its existing programs and experimentation with new ones.

Stephens endeavors to:

1. Promote standards of intellectual and creative excellence and the development of critical thinking.

2. Include students as partners in scholarship and support them in serious examination of their own experience and its intellectual and spiritual significance.

3. Offer liberal and specialized education designed to enable women to be independent, self-fulfilled, contributing members of a world community.

4. Encourage women to perceive learning as a lifelong process that requires continual re-evaluation of goals and directions.

5. Provide an academic and residential environment in which women of all ages and backgrounds assess values and beliefs and develop a sense of self and of responsibility to others.

The Women's Education Committee
Stephens College
January, 1977

BASIC PLANNING ASSUMPTIONS

WOMEN'S EDUCATION

Stephens College will continue to be a College dedicated to promoting "the dignity and equality of women." Although the position of women in our society will improve, the attitudes of the past and their impact will not be corrected quickly. Therefore, Stephens will seek to

a. Provide an environment free of prejudice, an environment that nurtures, supports and encourages women to create their own identity.

b. Teach its students to recognize the mechanisms of sex-role sterotyping and to cope with its consequences.

c. Acknowledge, support and promote the right of women to equal opportunities in work and to equality with men in the social, legal, economic and political spheres.

d. Embody its commitment to women in its organization, staffing, curriculum, and attitudes toward students and women faculty and staff members.

e. Promote, encourage and reward research that incorporates the "new scholarship" on women into the subject matter and the methodology of the disciplines and therefore of our teaching. This means the introduction of material by and about women not included in the traditional disciplines, the critical examination of this new material according to the standards and criteria used in the traditional disciplines and the re-evaluation of the traditional disciplines in light of both. *Signs: Journal of Women in Culture and Society* is the best of the scholarly journals devoted to the new scholarship on women in all of the disciplines.

(over)

f. Promote, encourage and reward research on the education and status of women

g. Provide a basis for a critique of traditional social structure through the redefinition of current values (for example, the concept of individuality, leadership, success) and the examination of alternative values.

Women will find increasing numbers of options open to them and will face the necessity of earning a living for many years of their lives. To assist women in preparing for these realities, Stephens will help students explore traditional and non-traditional options and consider the variety of life choices open to them. In order to achieve these ends, the College will

a. Continue to design its curriculum and its co-curricular program to be responsive to the kinds of life choices open to women.

b. Provide a variety of role models that exemplify some of the ways women and men handle the multiple responsibilities and multiple demands of family-job community responsibility and personal growth.

c. Encourage students to develop leadership skills.

d. Convince women students of the necessity to prepare for meaningful work that will also make her self supporting.

e. Provide programs that meet the needs and interests of adult women and through support services and scheduling provide reasonable access to those programs.

f. Provide support and encouragement for each student to take herself seriously as a mature adult.

CURRICULUM

1. Inspired by the Harvard Core Curriculum Report, the Long-Range Planning Committee agrees that each of our graduates should be an educated woman, defined perhaps as follows:

a. An educated woman must be able to think, speak and write clearly and effectively.

b. An educated woman should have a critical appreciation of the ways in which we gain knowledge and understanding of the universe, of society, and of ourselves. Ideally, she would have an informed acquaintance with the aesthetic and intellectual experience of literature and the arts; with history as a mode of understanding present problems and the processes of human affairs; with the concepts and analytic techniques of modern social science; with philosophical analysis, especially as it relates to the moral dilemmas of modern men and women; and with the mathematical and experimental methods of the physical, biological and behavioral sciences.

c. An educated woman should be aware of other cultures and other times. A crucial difference between the educated and the uneducated is the extent to which one's life experience is viewed in wider contexts.

d. An educated woman is expected to have some understanding of and experience in thinking about moral and ethical problems; educated women must have the informed judgment which enables them to make discriminating moral choices.

e. An education woman should have achieved depth in some field(s) of knowledge.

f. An educated woman should be able to integrate what she learns in college with her life plan. She should have a sense of direction for herself in terms of work.

2. *Stephens will continue to support a liberal education as the foundation upon which all of its degree programs will be based.* The eternal value of the liberal arts as the most versatile, the most liberating, and the most enriching formal preparation for life and for living demands not only that we make those disciplines available, but also that we require them of all Stephens graduates.

   We perceive a liberal education to be one which stimulates students to examine what they believe in, are committed to, and feel concerned about. Such an education helps students to understand the values, conditions, and assumptions which have determined the roles of women in the past, and which have prevented women from enjoying access to equal standing with men socially, economically, politically, and legally. One aim of a liberal education at Stephens will be to prepare women for full participation in the society at large. It will give our students the fullest freedom to choose those ideas which are most acceptable to their intelligence and conscience. ". . . liberal education appears to promote increases in conceptual and social-emotional sophistication. . . . students trained in the liberal arts are better able to formulate valid concepts, analyze arguments, define themselves, and orient themselves maturely to their world." *(Psychology Today, September 1978, Winter, D.G., "Grading the Effects of a Liberal Education.")*

3. The overall design of the curriculum will include degree programs specifically designed to prepare our graduates for careers, degree programs which continue our traditions in the fine and performing arts, and degree programs which represent the classical areas of the liberal arts.

4. In order to insure that we are truly educating our students, we should move toward a more structured set of degree requirements. Flexibility in students' program would be achieved by the number of free electives and variety of interdisciplinary majors available to them. The requirements would consist of five main components:

   a. College-level competency in English and mathematics; we would continue to provide remedial programs in these areas.

   b. General-understanding components of general education, intended to give students a common, basic undergraduate learning experience. These courses would be designed to explore issues of particular interest to women and to meet their intellectual, emotional, or general vocational needs at various developmental stages. They would also provide a broad acquaintance with western cultures, an opportunity to explore issues of concern to women, and practice in writing, speaking, and reasoning.

   c. Breadth components of general education would introduce students to the concerns of methods of several broad subject fields; these would be distribution requirements.

   d. The major and minor fields of emphasis.

   e. Electives

5. Advising will continue to be a strong component of the academic program.

6. In all of the above programs, the teaching should be characterized by an emphasis upon student involvement (partners in scholarship), by the building of group support, by an interdisciplinary perspective and by inclusion of the new scholarship on women, which should lead, in time, to re-evaluation of traditional academic assumptions and methodologies. The College will encourage and recognize such teaching.

7. The College should offer a select number of valid majors instead of the present more-than-60 concentrations. Some liberal arts programs would offer majors leading to the B.A. including

some professional or graduate studies. Other liberal arts programs would provide general education and elective courses and support for other majors; these support programs would reduce the numbers of their upper division specialized offerings. The College should also continue to offer a number of career-oriented degree programs leading to the BA, the BFA, and possibly should consider the possibility of offering the BS degree in selected areas. The AA degree should be retained as recognition of the completion of a carefully designed and meaningful two-year liberal arts program; one that would increase retention of students into their junior and senior years at Stephens; courses and programs would be structured so that there is a natural progression throughout the four-year learning continuum.

8. Our present 25 departments and programs should be consolidated in ways that would foster interdisciplinary majors. This would eliminate the fragmentation of broad interdependent areas of knowledge and endeavor, and would make possible cross-fertilization between and among disciplines which are now too often perceived as discrete and autonomous entities.

9. In all of this curricular design the College will continue to strive for excellence in teaching and learning and for dedication to true scholarship from students and faculty. In evaluating and designing courses and offerings during a time of increasingly scarce resources, the College will seek to balance philosophical and pragmatic concerns. Primary consideration will be given to the interrelationships among the following criteria:

   a. Consonance with the mission of the College and with its philosophy of women's education.

   b. Consonance with the aims of liberal education.

   c. Student interest and retention.

   d. Attractiveness to prospective students

   e. Academic quality (breadth and depth)

   f. Cost-effectiveness

   In addition, the following criteria will be considered:

   a. Versatility in contributing to the overall curriculum

   b. Uniqueness in terms both of Stephens and of offerings at other undergraduate liberal arts college.

   c Flexibility of faculty (e.g., tenure, generalist/specialist)

   d. Judicious assessment of academic trends.

RESIDENTIAL NATURE

Stephens will continue to "provide an academic and residential environment in which women of all ages and backgrounds assess values and beliefs and develop a sense of self and of responsibility to others." Therefore:

1. Stephens will continue to be a residential college with the majority of our students living in on-campus housing in order to foster the growth possible through interaction with peers in a residential setting.

2. In keeping with developmental principles applied to the dramatic growth that occurs between the ages of 18 - 22, Stephens will seek to provide

etc.